THE TESTAMENT OF CYPRIAN THE MAGE

JAKE STRATTON-KENT

The Testament of Cyprian the Mage

ENCYCLOPÆDIA GOETICA VOLUME III, COMPREHENDING
THE BOOK OF SAINT CYPRIAN & HIS MAGICAL ELEMENTS
AND AN ELUCIDATION OF THE TESTAMENT OF SOLOMON

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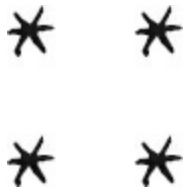
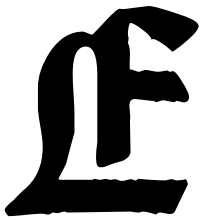




First Part

LUCIDATING THE ORIGINS of the Cyprian cycle has been a long journey. The 'Introduction' and 'Life of the Saint' from the *Book of Saint Cyprian* led to the deep waters of the *Testament*, Theurgy and the technical Hermetica. These were of course contemporaneous with our Saint; they would have constituted his bookshelf. These were thus necessary diversions, important and relevant; they were also sufficient notice of more to follow. Thus it is that while some passages of his grimoire may be lightly passed over with a bare description and pointers to parallel texts, others will require in depth elucidation.

Now begins the analysis of the first part of the compendium – entitled 'The Treasure of the Wizard' – which begins with a useful guide to conduct and concentration, necessary qualities for would be magicians of either sex. The necessity of avoiding crossings and holy signs is repeated; which incidentally is a requirement frequently mentioned in connection with Sibyl rituals (her circle in Scot, the chamber in *GV* &c.). The ideal site for magical operations is described, and it is probably not too fanciful to see a World Image in the mountain surrounded by a river, akin to the Earth and Oceanus in early Greek thought. A declaration is also described, in terms which unquestionably involve a commitment to the party of Lucifer, departing from the ranks of God's faithful. All this is quoted in full for the reader's meditations, commentary returning with the matter of a suitable talisman.

The Treasure of the Wizard

Knowledge necessary to exercise the magical arts

THAT PERSON, male or female, who wishes to dedicate their spirit to magical arts, must possess a true vocation for it, putting all their will and good faith into the exercises and practices. It is very important that the spirits you invoke are kept in your thoughts, and invocation is performed with all the senses without relaxing in the least attention to the work in hand. Else, instead of benefiting from the invocation, you will be punished for recklessness by the same spirits you bothered or called to make agreement with. You must also perform the invocations at a site where there are no blessed crossings or signs. The person who wants to make the experiments will have to be completely alone, unless they accompany a person initiated in the art who has a pact with some spirit.

The site most suited to the invocations will always be the top of a mountain around whose base flows a river. If this may not be, a place next to a river should be sought. Or where two ways are crossed forming four paths that go in opposite directions; these paths will represent the four cardinal points of the universe, in any one of which can be the spirit you wish to deal with in that one hour. It is of absolute necessity that the river is very next to the point of the invocation, for water and air are the most appropriate elements to the transmission of thought, and these play, together with metals, a great role in the exercise of magical arts. In the case that, by reason of health or any other cause, it is not possible to execute the invocation abroad, it will suffice to choose a solitary room, hung with black fabric on all the walls and ceilings. Having accomplished this, open the windows and make the following oration:

All ready and prepared is the place for the experiments, and there is no blessed nor religious sign in it. My soul is completely free of spirit divine and prepared for the pact with the spirits of Avernus, which I invoke with all my will, without obedience to any other's mandate whatsoever.

In that hour it is necessary to be entirely without fear of the appearance of the spirit; because he who is afraid is exposed to torments by the very spirit who appears in response to the spell. The true initiate is fearless; whoso has fear cannot perform the invocation with the true faith that Lucifer requires to form an agreement. That one he punishes with countless sufferings and even with death.

So that the invocations have true force, it is advisable to have some talisman or amulet with the cabalistic signs of the Clavicle. Also to draw one of the great circles; not forgetting by this the previous warnings. In the section corresponding to the invocations and spells it is explained how to execute these.

Regarding talismans and amulets, pentacles of Solomon and talismans from the Books of Moses are of course highly regarded in Hoodoo and elsewhere. Our grimoire accordingly deals with these as well, but it is in its less conventional talismans that it is often most interesting. As in the *BoSC* itself,

these will be examined in the section entitled ‘The Solomon Clavicle.’

THE SECOND CHAPTER of this section deals with the instruments that are necessary to magical arts. This material, which I summarise, is derived from *True Black Magic*; a definitive edition of this influential text is planned by Joseph Peterson. The details vary little from the *Key of Solomon*, of which, like the *True Grimoire*, it is as much a form as the MSS versions. The listed instruments begin with the sword, which appears only fairly late in the evolution of the Solomonic literature, and is also omitted from the late *GV*.

Then follow the staff and rod; two forms of wand which are also present in the *GV* and elsewhere. Next the lancet, possibly for drawing blood, but use as a burin is another possibility – see below. There follows the arctrave or hook (some editions of Waite have *book*, likely a typo rather than an intentional error); the bolline or sickle, the needle, the dagger, a knife with a black handle, and another with a white handle. Which of these latter is necessary to form the circle, to engrave characters, or to ward off dangerous spirits is not entirely clear. The *Key* specifies both knives and the short lance – whether to be identified with the lancet or the needle here is moot – as necessary for circles and characters, seemingly intending them to be distributed among these tasks, but also apparently provides an option for a smaller array of tools to save trouble.

The consecration of the bolline, which I identify with the sacrificial knife in *GV*, employs the same consecratory rite as specified there ('Orison of the Instrument,' see *TG*). As often in Solomonic texts, few of these instruments are actually specified for practical use in the *BoSC*. I propose that the *GV* instrumentum be preferred as the most rational and least redundant of the available versions. Incidentally, a form of the prayer used in the Orison appears in the *Hygromanteia*; although rarely featuring in other forms of the *Key*.

CHAPTER THREE deals with the vestments of the magician and their preparation. It is illustrated with a decidedly un-Solomonic representation of a white bearded magician, in a tall pointed hat and star spangled robe. The text too, while close to *TBM*, has been tweaked in the same 'wizardly' direction. As usual the inner vestment is of white linen fabric, the tunic and cap (Cyprian inserts: *or pointed hood*) are black. These – the tunic and cap – are embroidered with red silk Hebrew characters upon the chest and pointed hood. Then our Saint Cyprian has inserted: *with gold threads and silver the stars and other signs*.

There is no variation from *TBM* regarding the white lambskin shoes and the names upon the cap that follow at the end of this section. It is easy to smile at the conventionalising of the magician, which has been undertaken quite deliberately. The gestures of the magician are interesting, one hand is raised, a finger pointing upwards. The other is lowered holding a long wand (the staff) that reaches to the ground, as if to draw a circle or other figure.

However, much of the tweaking elsewhere in the text has purpose and intelligence. As with the larger editions of the *Red Dragon*, the book has modern passages alongside a compendium of older magic. Cyprian's magical compendium is in fact considerably more extended than the French text; the core grimoire is far more complete and the extras more integrated. Also the science and modern ideas he sees at work in magic, and occasionally introduces into the magical chapters, are both more subtle and more advanced. The *Red Dragon* includes random Indian and Chinese engravings, the colonial era's Oriental mystery, along with mistaken dovetailing of the conjuror's wand with the divining rod in redundant chapters of padding. Cyprian on the other hand discusses magnetism at work in the solar system in a section on planetary talismans. So too his gnomes – of which more anon – resemble sub-atomic particles that pass through more material bodies, ours included. In this light perhaps we should judge more kindly his deliberate, even subversive, merging of the grimoire magician with the wizard of popular imagination. Remember that the wizard's hat descends from Iranian originals; so too Chaldean theurgists embroidered their robes with signs of the zodiac.

The next section deals with the location of magical experiments and is worth quoting in its entirety.

Ceremony that one must employ to begin the initiation

ONCE all the instruments of arte, the vestments and other equipment have been prepared, it is necessary to prepare the location for the performance of the intended experiments. You must not forget these premises must absolutely be reserved from all save yourself; do not allow entry to any person who has not previously made a pact with some of the spirits. Ensure that there are two windows, one to the East and another to the West, and that it is in the highest part of the house. You will cover all the walls with a black fabric, having taken great care that neither there nor in the adjacent places is found a religious symbol or figure, or anything that forms a cross.*

This, as previously mentioned, derives from the legend of Cyprian, it is most usefully read as acknowledging the pre-Christian origins – and assenting to non-Christian interpretations – of the grimoires. A lengthy apocryphal digression follows; an anecdotal account of the fate of the *famous magician Athotas*. This name is known from occult literature, it is attributed to the master of Cagliostro. A fight ending in murder occurred near his home, and the dagger thrown away lodged in the window of his magical chamber. The knife, cruciform in shape, made inoperable the workings of Athotas and his associates. Reduced to desperation his fortune suffered another reverse, he was himself accused of the murder, and lynched. Too late a minion of his noticed the knife stuck in the outer window frame.

The text then returns to its theme, discussing the immediate preliminaries of ritual magic; instructions on mental clarity, washing, and ensuring one has a pleasant scent.

* The cross is an amulet that renders useless the operations of the ill-prepared magician.

When beginning to prepare the experiments, invocations and spells you have first to be free of prejudices. Clear your imagination of every thought not dedicated to the work to be executed.

Wash, then, with clear water of the river, perfumed with powders of rose and iris of Florence. When washing yourself you will say:

Purify this water that I am going to use, oh powerful Adonay! That I be purified, free and worthy, empowered to contemplate thee in all your Majesty and Beauty. So be it.

Once you have washed your face and the head you will dry yourself, cultivating a sense of tranquility and calm. Afterwards, with thumb and index finger of the left hand, take powders of rose and linseed and cast them on your neck and beard. The vestments, when you put them on, are also perfumed, for each article say:

Grace of Adonay is placed on my person, with equal will and love, as I cover my body with this article, prepared with all the rules of the art, that I am worthy of those spirits who are invoked. So be it.

The Prayer for Success

The section which follows clearly derives from the above preliminary prayer employed in the processes of the *True Grimoire* and various manuscripts of the *Clavicle*.

Once one has dealt with the vestments, say:

In this solemn hour I invoke with my whole will and desire those excellent spirits who accompany me in my works: Astroschio, Asath, Bedrimubal, Felut, Anabatos, Sergem, Gemen, Domos, and Arbatel, so that you are propitious to me, illuminate me in all that my human intelligence cannot apprehend clearly, repair defects so that there is in attention the good desire and will in my works. So be it.

Aside from Arbatel, who our author has added to a traditional series, the spirits invoked here are identical with those of the *True Grimoire* prayer in one of its shorter forms. A more complete form drawing from the *Key (The True Grimoire*, restoration by JSK) is given here:

During the three days, study the book and during this time, pray five times during the day and four times each night – or as others say, at Sunrise once, at three hours after twice, at Midday three times at three hours after four times, at Sunset five times, and six times before going to rest.

The Prayer:

ASTRACHIOS, ASAC, ASACRA BEDRIMULAEL, SILAT, ARABONAS, IERAHLEM, IDEODOC, ARCHARZEL, ZOPHIEL, BLAUTEL, BARACATA, ADONAI, ELOHIM, EMAGRO, ABRAGATEH, SAMOEL, GEBURAHEL, CADATO, ERA, ELOHI, ACHSAH, EBMISHA, IMACHADEL, DANIEL, DAMA, ELAMOS, IZACHEL, BAEL: SCIRLIN; GENIUM DOMOS!

Such prayers have their prototype in the papyri, where – as in the Solomonic grimoires – they are performed at the solar stations (for instance, *PDM* XIV. 475–480 and 486). Those of the papyri are essentially prayers for success; success that is in the operations that follow. They are performed at sunrise and other points of the sun's cycle through the sky. In the Christian period these times form part of the prayer cycle observed by monks and rung on Church bells. There are Islamic equivalents also in the calls to prayer during the day. Originally they likely derive from cults with a solar theology, both Egyptian and Middle Eastern. The Sun god is invoked in the roles of witness and fortuitous power. From these origins they became part of the great synthesis of Western magic.

In this context I have recommended the solar prayers of *Liber Resh vel Helios* as in this practice both the solar and timing elements coincide. This is one of many ways in which parts of the Thelemic liturgy complement ancient practice bearing upon the grimoires, and may substitute for some liturgical elements. These parts generally emphasise the Egyptian rather than the Masonic components, and can thus dovetail with elements drawn from the papyri.

This said, the timing element is lost in the text under consideration, but another important aspect becomes more prominent than usual in the other grimoires.

What is remarkable is that in Cyprian's text the Solomonic names of power are clearly identified as persons, rather than simply a battery of potent words. There is no doubt about the authenticity of this; but in the grimoires it is more often implied than overt, to the point where modern eyes do not notice

it. The spirits invoked in the prayer for success are personalities, guards and friends; a fact Cyprian refers to more than once.

As this has considerable bearing on work with the *True Grimoire*, the question arises, who are they? Most forms of this incantation in the *Key* and elsewhere are shortened and corrupt; a restored form was used in preparing my *True Grimoire* (*TG* 112). Referring to this, given above, an outline of considerable interest emerges, which will hopefully spur further research. Some of the names require fairly detailed treatment, hence the subheadings in this section.

Astrachios Possibly related to Esther (or Ishtar) plus Chiah (Life). It is reasonable to assume that the first name is important, and this beginning remains consistent despite some garbling; Mathers' form, 'Herachio' is inscrutable, having no basis in the manuscripts. Astrachios is also one of Cyprian's superiors, the sixth.

Asacra Bedrimulael This appears to be an angelic or archangelic name, but not a familiar one: 'and sacred (holy) Bedrimulael.'

Silat is the name of a female demon, according to Davidson; hence my selection. The form is not consistent in the variant texts.

Arabonas is close to Anabona, a major name of the *Art Almadel* system, to which it is likely related.

Archarzel suggests Archangel, preceding the name of the angel of Saturn, below.

Zophiel He is an important figure in accounts of the War in Heaven; a lieutenant of Michael. The Saturnine connection is possibly more explicatory of his role here.

Baracata is likely to be Baraqijal, a rebel angel (*Enoch*; *Jubilees*) who teaches astrology; also Barakiel one of the seven archangels, wields lightning; Jupiter; and Barachiel, an angel of the *Art Almadel*.

Adonai is by far the premier name of the French blue grimoires, and designedly so. It may well represent Lucifer-Michael in that context. It is the first name also among Cyprian's superior powers, and conspicuous in the rites and paraphernalia of the *Art Almadel*.

Elohim

The next word, *Elohim*, gods, is a common Hebrew name in the grimoires, in this context the explanation of Eliphas Lévi is hard to improve on:

> … In the belief of the ancients, the world is governed by seven secondary causes – *secundii*, as Trithemius calls them [*De septem secundiis*, id est, *Intelligentiis, sive spiritibus, orbes post deum moventibus:* Coloniæ, 1567. Waite's note] – which are the universal forces designated by Moses under the plural name of Eloïm, gods. These forces, analogous and contrary to one another, produce equilibrium by their contrasts and rule the movement of the spheres. The Hebrews termed them the seven great archangels, giving them the names of Michael, Gabriel, Anael, Samael, Zadkiel and Oriphiel. The Christian Gnostics named the last four Uriel, Barachiel, Sealtiel and Jehudiel. Other nations attributed to these spirits the government of the

> seven chief planets, and assigned to them the names of their chief divinities. All believed in their relative influence; astronomy divided the antique heaven between them and allotted the seven days of the week to their successive rule. Such is the reason of the various ceremonies of the magical week and the septenary cultus of the planets …

In other words the term Elohim represents the gods of the planets and the seven day week, whether in the form of appropriate angels or otherwise. This understanding – as Syrian in origin as it is Jewish – underpins the Paracelsian usage of *Olympians* and *Olympic spirits*. It is the basis and origin of the planetary magic of the grimoires. In incantations: Elohim means *O ye gods!* It is also the name of the second power in Cyprian's list of superiors.

Samoel The next 'god' addressed is Samael, a Mars angel, often indicating a devil, and interchanged with both Belzebuth and Asmodeus in related legends.

Geburahel indicates an angel of Geburah, martial in nature; possibly a title of Samael.

Cadato is likely from *qadosh*, holy.

Elohi is Elohe, another common Solomonic godname.

Daniel is a rebel angel (*Enoch*); also the name of both a prophet and a hero.

Izachel is Ezeqeel, another rebel angel (*Enoch*); also the name of a major prophet.

Bael

Bael – also given as Boel – in the grimoires is a chief power of the East, similar or identical to Oriens. Under either name he is a tremendously important figure in the history of Western magic; the grimoires being a latter stage. As mentioned in my *Headless One*, the name Boel is known from the *PDM*, and the context is far from arbitrary. On the contrary, his name is associated with a family of related rituals involving lamp divination; other themes arise too in this context, which are highly illuminating. In the papyri it is obvious that Boel is a high-ranking angel. Interestingly enough another important angel of this grimoire cycle is mentioned alongside him on a few occasions, namely Aniel (Anael of the *GV* mirror divination process). Other aspects of the rituals in the papyri concern the Headless One, another of the Kings, (as in Book 3: The Decans). In these rituals there are many phrases relating to fire. This surpasses what may be expected in a process involving divination by the lamp; there is no corresponding emphasis on water in the incantations of bowl divination texts:

> Boel (× 3) … he that gives light very exceedingly, the companion of the flame, he in whose mouth is the flame which is never extinguished, the great god who sits in the flame, he who is in the midst of the flame … … come into the midst of this flame which is here before you, O he of Boel, Aniel.
>
> *PDM* XIV.194–200

These words may connect with the fire theology of the *Chaldean Oracles*, and thus to Theurgic ritual, which emphasised light and flame; in a visionary context of divine manifestations no less. Griffith and Thompson's text of another such lamp divination ritual further underline this possibility:

> Grow, O light, come forth O light, rise O light, lift thyself up O light, come forth O light of the god, reveal thyself to me, O servant of the god, in whose hand is the command of today, who will ask for me.
>
> *The Leyden Papyrus*

Other expressions, concerning the staff of a deity, a lake of heaven and so forth, also plainly represent a defined mythological context, involving several characters. There are further details which outline an angelology in which Sabaoth – the God of eternal time – is the superior deity, to whom the angels answer. The majority of names and themes contained in these texts are Egyptian. *PDM* XIV.524 however identifies the deity of whom Boel is *first servant:*

Thou art the great god Sabaoth; come down with Boel ...

As mentioned, the majority of names employed in these rites are Egyptian. A key phrase, more constant than the mention of Sabaoth (a Chaldean name) but evidently identical, is *Tagrtat, he of eternity*. To keep a complex matter as simple as possible, this explains several things about Bael and Boel (see Davidson):

· In the *Zohar*, Bael is a name of Raphael. Raphael aka Arlaph is of course a defender against demons in early amulets (see Obizuth). The *Zohar* also speaks of Raphael as *charged to heal the earth, and through him ... the earth furnishes an abode for man, whom also he heals of his maladies*. This likely connects with healing spirits such as the decans. His role in the earlier Enoch literature identifies him as one of the Watchers; a guide in the Underworld (Sheol, essentially Hades) and *one of the four presences, set over all the diseases and ... wounds ... of men*. All of which is reminiscent of our Four Kings as leaders of the aerial spirits.

· In the grimoires Bael or Baal is a chief of demons, the first of the powers of the East, and chief among the Four Kings upon the corners of the earth.

· Boel holds the keys to the gates of the four quarters of the earth (*Zohar*).

· Boel is one of seven throne angels, and the angel of Saturn.

The connection with Saturn is particularly striking given his role of first servant to Sabaoth. As mentioned previously, in the mythic structures concerned, Saturn (Kronos) represented the god more typically identified with the Sun, who with the Moon is a measurer of time. This is likely why the theurgists possessed an invocation of Kronos while the chief deities named in the *Oracles* are Apollo and Hecate.

Boel is plainly a demiurgic figure, akin to Mikael and Metatron in other angelologies. He fits readily into the strata of Jewish and Pagan magic alike wherein Sabaoth, (aka Zervan or Aion) is conceived of as supreme deity.

In the papyri concerned, the appearance of Boel and his relation to a chief deity is extremely emphatic; in the lamp divination genre he plays as conspicuous a role as Anubis does in that of vessel divination (see 'Art Armadel,' *TG* and 'Nebiros,' *Geo*). Nevertheless, unless tongue in cheek, I find inexplicable the words of Morton Smith regarding these rites in his essay, 'The Demons of Magic,' which may be found online: *Lord Bouel (Bouel is good, old Egyptian god who plays a large role in*

the Demotic papyrus) ...

The large role is indisputable, but the god Baal of earlier Egyptian texts is thoroughly Semitic; he is also strongly identified with the Egyptian deity, Set. Boel's presence in the *PDM* rituals is actually extraordinary, and important. It is important also to note the frequent allusions of these rites to the Sun's authority in the underworld, and his passage therein. Some of the phrases refer to the god residing in impenetrable darkness but bearing the Sun's rays, rituals imitate this by using a windowless chamber and so on. There is mention of the setting of the Sun in the incantations, and also timing of the final rite at sunset, as well as employment of dawn and noon preliminaries. The relation of the prayer for success to these has been mentioned already.

Most of the context of the rites in the *PDM*, it is important to underline, is utterly Egyptian. This reinforces several central themes of the current work; centring on the early significance of decans and solar theology and their later influence. These particular papyri are demotic rather than Greek, and show comparatively little sign of foreign influence. The appearance of Sabaoth and Boel in them, in relation to both fiery and solar themes, is thus highly significant. Here are potent Egyptian solar themes, at the early stages of the Great Synthesis. There is an internal coherence to these themes as they begin their mingling with Semitic astrological lore. Themes moreover that – as syncretism developed – grew within hermeticism and theurgy, and remained strong afterwards throughout the grimoire period. The last three words of the grimoire prayer for success I personally interpret as a phrase: *Scirlin* – the intermediary spirit of the *True Grimoire* – and *genium domos*, house spirit. This is of course due to practical considerations first and foremost. Various factors support the interpretation however, including the placing immediately after Bael. Bael, it would be fair to assume, is instrumental and after the god he serves as the main focus of the invocation. Scirlin as intermediary spirit acting on Bael's authority then makes sense following such an otherwise climactic name.

Our author closes this section with the advice that the operator is now prepared to make a start. The only difference in practice, he says, between the neophyte, the initiate and the master is that the novice pleads, the adept persuades and the true teacher commands. This may vary, according to the character, worthiness and energy of the practitioner.

THE GRIMOIRE RESUMED

A FIFTH CHAPTER discusses the essential qualities necessary to the profession of magic. One must make careful examination of one's faculties, to obtain the desired end in whatever works are undertaken. A true desire and vocation are required, since magic is not a pastime and without total commitment of will and energy nothing can be achieved. Great care and precision are necessary in the preparation of whatever the magician sets out to do. Any missing detail or imperfection detracts from the work and potentially renders it fruitless. So too the magician must undertake a constant study of *natural things*, by which is intended their properties and occult laws to which they respond. By these exertions and examinations will be understood the supernatural thing which is the true aim and objective of magical arts. There is more in a similar vein before he reminds us of what has been the subject all along.

Should failure or imperfection nevertheless attend an operation, he must accept it stoically and go on in good heart.

> … the spirits are not always propitious to the invocations of mortals. Sometimes it is necessary to repeat the conjuration to appear; also forcing them, yes they if do not go, with some talisman or amulet of sufficient power exceeding theirs.

The matter of talismans appropriate to the arts has already been raised, and there will be more to be said anon.

The sixth chapter describes a manner of making red ink suitable for pacts and invocations. The first part of the process involves familiar ingredients in this role, peach kernels, gall nuts, gum Arabic, soot and river water. These would make a serviceable ink for mundane purposes, only the river water hints at occult purposes. The second stage is more esoteric; the addition of finely crushed and burned fern branches taken on Saint John's Eve, vine shoots treated the same way, having been procured on a March Full Moon. All being mixed together, they are then boiled over the five nights following, ceasing by day. Each time the 'baking' is begun the spirits are to be invoked to assist. This done it is exposed to the rays of the declining Moon for another night, so that the Moon's rays impregnate it with magical virtue. By these means you will have an ink suitable for the writing of *pacts, orations and other documents, by means of which you put yourself in communication with spirits*.

Chapter 7 deals with the hours and virtues of planets on fairly conventional lines. Amongst routine planetary instructions are other themes worth extracting. Whenever invocations and spells are concerned, operate from midnight onwards; when seeking for treasures, mines, waters and such things, be sure and use the hours of the following morning before the Sun is out. There is also a mix of Babylonian fatalism in the powers peculiar to each planet, compared to the general fortuitousness of Sun and Moon.

IN CHAPTER EIGHT a series of lesser operations is given, comparable to those in the first part of the *Key of Solomon*. Indeed, while derived from *True Black Magic* and so disowned by Mathers and disparaged by Waite, they are part of the literature of the *Key*. They are not given here, as a version of *TBM* should appear soon, and other versions of these texts are extant. An important matter arises in the course of this material however, thus chapter eight requires more extended commentary.

To begin with, some notes on particular *TBM* operations are appropriate. The incantation in the experiment of invisibility, here represented in Iberian tradition and present also in *TBM*, contains an important clause:

> *I conjure you by the power of Lucifer, your sovereign Lord, and the obedience that you owe to him, that you grant me your aid ...*

In this particular case the pure Solomonic variant (*KoS* I.X 51; *VKS* 308) is quite different. That is, it involves no Lucifer; this is much as we might expect.

In the experiment of love, hours of Venus are employed and the spirits appropriate to the work are summoned *by he that is your sovereign and Lord*. Whether this is God (as in *KoS* and comparable to Sabaoth in *ToS*) or Lucifer as in *TBM* depends on which text one consulted; a difference subject in any case to question from various perspectives. Then, to insure the universality of the spell, the four demon Kings of the quarters are invoked in very respectful terms, namely Paymon, Egim, Asmoday, Aymemon (sic).

Note that, unlike the invisibility process, this format is found in the *KoS* (see *VKS* 311) but omitted by Mathers. Despite his comments about such omissions, this ritual was not adapted by a goetic editor for *TBM*; Mathers notwithstanding it forms a staple of the genre. The rationale for this respectful treatment originates with hermetic ideas of the decans, also theurgic processes discussed previously. Despite demonisation of the Four Kings in some sources, this ancient background continues to reassert itself.

As we shall see at various points in this grimoire, thwarting angels commanding lesser spirits are a rarity; the spirits of invisibility and other purposes are called directly by name without such angelic compulsion. On the other hand their superiors in their own realm, with or without invocation of God, are routinely invoked. In other words, aerial and chthonic spirits (demons) are not commanded by celestials (angels), but higher ranking spirits of their own nature.

Perhaps some of this approach to spell work can co-exist alongside employing the thwarting angels in ceremonies of evocation? Say a paradigm wherein the superiors of elemental spirits, rather than angels to compel them, are deemed appropriate to low magic, while the angelic compellers are retained in conjuring individual spirits?

On the one hand there is certainly no shortage of spells where exactly this process is employed. However such a hypothesis is contradicted by the conjuring process of the *True Grimoire*, where superiors of the spirits play the decisive role in evocation as well. Historically and in terms of practice, thwarting angels do not represent a law within a unified Solomonic system. Rather they represent an aspect of, or tendency within, a loose synthesis drawing on varied traditions. In the more

Egyptian or Hermetic strands of this synthesis, often associated with greater use of plants and minerals, thwarting angels can be very out of synch with the feel and the approach.

The last chapter of this section provides useful explanations on the experiments and invocations. It deals mainly with the types of spirits, and the fact that they are dealt with collectively is undoubtedly significant, and supports my hypothesis of reliance on superiors of appropriate nature rather than spirits whose status may be higher, but in nature quite different.

> … invocations to celestial and aerial spirits are advisable to perform at a clear and calm time, terrestrial and infernal ones at the time of storms or under a cloudy sky. Being varied in nature the spirits, also the form is varied in which they appear. Thus those that are in nature aerial, appear in airy form, those of aquatic nature, in rain form; those of fire, surrounded by flames, and the celestial ones in beautiful and luminous form.

There is more to this passage than appears. As regards chthonic spirits it suggests thwarting angels are inappropriate, since the weather required for the former is not conducive to the latter. It is inconclusive in the case of aerial spirits, which applies to our Kings and their retinues, since celestials may be invoked at the same time as aerials. It is interesting to compare the weather requirements for conjuring known from the *Goetia of Solomon*. Note first that the *GoS* version parallels one of its likely sources, Scot, whence the text here:

> *The houres wherein principall divels may be bound,*
> *to wit, raised and restrained from doing of hurt.*
>
> Amaymon king of the East, Gorson king of the South, Zimimar king of the North, Goap king and prince of the West, may be bound from the third houre, till noone, and from the ninth houre till evening. Marquesses may be bound from the ninth hour till compline, and from compline till the end of the daie. Dukes may be bound from the first houre till noone; and clear weather is to be observed. Prelates may be bound in anie houre of the daie. Knights from daie dawning, till sunne rising; or from evensong, till the sunne set. A president may not be bound in anie houre of the daie, except the king, whom he obeieth, be invocated; nor in the shutting of the evening. Counties or Erles may be bound at anie houre of the daie, so it be in the woods or feelds, where men resort not.

The only weather requirement here is for fine weather; this might be read as applying only to Dukes, but could equally mean all, as aerial spirits. The requirement for outdoor rites is more emphatic than in *Cyprian*; it is for example compulsory in the case of Asmodeus (in Weyer, Scot and the *GoS* alike). Given his dimensions – should he reveal them – this is obviously essential.

Directions associated with the spirits are then discussed, attributing the East to aerial spirits, the South aquatic, the North the cold natured spirits and the West for those of a fiery temperament. The rationale for these attributions is obscure, and probably need not detain us; other more reliable attributions are given in *The True Grimoire*. Indeed the author says that such attributions cannot be entirely relied upon, and it would be conceited to expect all spirits to conform to them. Both facts lend great importance to his closing words. Invocations are always to be made towards the four cardinal points of the Universe, those ruled by the Four Kings afore mentioned. Our work thus gains necessary effectiveness, since in this way we eliminate guesswork regarding the location of the spirits whose appearance is desired.

This examination of the spells from *TBM* highlights the invoking of superiors, such as Lucifer or the Four Kings, in order to control spirits in spell work or in order to conjure spirits directly. This arises at several points throughout Cyprian's *Book* and the wider grimoire literature. The Four Kings are of course a central theme of this study; their role in Solomonic magic confirms and clarifies a good deal, as will next be shown.

O Oriens, splendor lucis æternæ, et sol justitiæ:
Veni, et illumina sedentis in tenebris, et umbra mortis.

Zoroaster discovered … those four spirits of great virtue who stand in cruciatas locis, that is in east, west, south, and north, whose names are as follows: Oriens, Amaymon, Paymon and Egim, who are spirits of the major hierarchy and who have under them twenty-five legions of spirits each …

Cecco d'Ascoli, 1257–1327

THE VEXED ISSUE of the Four Kings – who appear under various names throughout the grimoires – was introduced in the *True Grimoire*. These four are undoubtedly among the most important figures of the old demonology, yet until recently they scarcely featured in modern practice. They are beginning to emerge from this obscurity to take their proper place, along with the three chiefs, as rulers of the majority of better known spirits. Nevertheless, the full extent of their role is as yet unsuspected by many. Even some dedicated grimoire purists exclude them from their prior roles through misidentification. The contexts in which they appear in the literature require close examination to assist their rehabilitation. Firstly, the textual sources generally available, then the rarer sources; emergent from this should be an appreciation of how extensive their traditional role actually is, despite prior impressions. A vital part of the magical pantheon may then emerge from the neglect of more than a century.

To quote Frank Klaassen in *Invoking Angels* (344):

> Operations for the four kings are very common in medieval necromantic works and commonly employ mirrors or crystals.

While many of these necromantic works remain unpublished, the importance of the Four Kings in goetia has been apparent to me for some time. That they are necessary for working with the spirits from Weyer's list, its derivatives and forebears is evident. Collating published information about them takes us through Trithemius' crystal-lomancy, Agrippa, the *Grimoire of Honorius, True Black Magic* and other sources. From these a good picture of their status and role in Solomonic magic can be gleaned. As the case is important, this evidence requires to be examined in detail before a methodology can be extracted. In the process personality features also appear, as befits the restoration of these key figures to the hierarchy; or as some might prefer to say, pantheon.

Turning to the key textual references in the trail from recent times to the golden age of the grimoires: the source of the cabalistic magic of the Golden Dawn was Francis Barrett's *Magus*. Barrett's work, which depends heavily upon Agrippa, provides a transcript of a document on ritual crystallomancy allegedly by Trithemius. The ritual process – published and discussed fairly widely – need not detain us; it is the furniture that requires our consideration. The text describes a design for a frame for the crystal and an altar top as follows:

> Let there be engraved a circle round the crystal with these characters around inside the circle next the crystal (Hexagram with possible Hebrew letter – Vau or Resh – inside; Pentagram; Maltese cross); afterwards the name Tetragrammaton. On the other side of the plate let there be engraven Michael, Gabriel, Uriel, Raphael; which are the four principal angels ruling over the Sun, Moon, Venus and Mercury; but on the table on which the crystal stands the following names, characters, &c. must be drawn in order.

So far the instructions are clear, though we might pay attention to the phrasing. Take note of the word *but*, this implies a distinction is to follow. The next paragraph is as follows.

> First, the names of the seven planets and angels ruling them, with their seals and characters. The names of the four kings of the four corners of the earth. Let them all be written within a double circle, with a triangle on a table …

It would certainly make life easier for us all if Barrett had illustrated the table; he provided illustrations of the crystal etc. after all. Since he did not, we have to interpret by the strictest rules of exegesis we can muster. It is not unusual for modern Solomonic magicians to misinterpret this reference to the Four Kings; taking it to mean the angels whose names appear on the crystal mounting. However, while the term *angels* is used liberally in the text, it does not appear in relation to the Four Kings. A far more straightforward identification is not out of reach, but rushing to conclusions is unnecessary.

Consider first Trithemius' pupil, Agrippa, in particular his Scale of the Number Four, which table

is also included in Barrett.

Among three pages of columnar correspondences, we find in the first part:

Four angels ruling over the corners of the world: Michael, Raphael, Gabriel and Uriel.

As can be seen, the title of this grouping does not mention kings. Directly following is another group of four entities.

Four rulers of the elements: Seraph, Cherub, Tharsi and Ariel.

The Four Kings mentioned by Trithemius also share no resemblance of title with these *four rulers of the elements*. Both they and the Four Kings are also named in the *6th & 7th Books of Moses*; since this mentions Agrippa by name it is obviously secondary and need not be considered in detail. However, it will be necessary later to discuss another group of elemental rulers who are more similar to our Kings. As regards the Solomonic textual tradition their names are of too late a vintage for the present discussion. On the other hand their names are – so to speak – structurally similar to the four rulers just considered.

In the last part of the table, corresponding to the Infernal (literally *lower*) world we find three consecutive rows as follows:

· Four princes of devils, offensive in the elements: Samael, Azazel, Azael, Mahazael;
· Four infernal rivers: Phlegethon, Cocytus, Styx, Acheron;
· Four princes of spirits, upon the four angles of the world: Oriens, Paymon, Egyn, Amaymon.

As can be seen, of all these sets of four the one with the clearest resemblance to the grimoire is the last. Of all sets considered, only the first set of angels and the third set in this group both mention four corners or angles; the third set alone are described as princes rather than angels. To make the identity crystal clear, the use of the term prince rather than king in this table involves no distinction whatever; the original Latin text gives *rex* for Oriens and his companions. This is simply a subtlety of translation; in English the two words *prince* and *king* are often interchangeable. Agrippa's text also constitutes the classic and most reliable attribution of our Kings. The alternative elemental rulers: Ariel/Aral, Seraph, Tharsis and Kerub appear to be little more than angelic shadows of our chthonian kings. This is unsurprising as the more material spirits are treated so variously in different sources. So far as regards Djin, Ghob, Paralda and Nicksa, they are much later and in any case there is every indication that they are not really distinct from the Four Kings.

Having argued the case at length, the four kings are on the table; if you will pardon the expression. Clearly they are not angels in the usual sense of the word; the various sources discussed in the *True Grimoire* identify them either as demon kings or chiefs of the elementals, if indeed we need to distinguish the two. Also, in the case of the four angels, their planetary role is emphasised first. They are only secondarily associated with the four corners/angles of the world/earth, whereas the Four Kings are mentioned only in that context. To use the relevant terminology from Agrippa, the planetary angels are celestial, the kings or princes are Sub-Lunar or Terrestrial. Other terms for the latter would be Infernal or Chthonic.

A summary follows as regards the ritual table, as the matter is important. The circle is a double one. The likelihood is that the seven planetary angels would be in the outer circle, the Four Kings within. They are thus not 'mixed,' and in any case there are many precedents for demon names being

written in circles, the best examples being in Clm 849 (*Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*, Richard Kieckhefer).

Note too that the triangle inside this circle gives it a resemblance to the floor circle employed in the *Grand Grimoire, Black Pullet*, &c. In any goetic rite the employment of the Four Kings would be wholly understandable. It is a fact that Trithemius nowadays interests magicians working with angels. Nevertheless we can infer that originally the operator could and would work with both the planetary angels and with elementals. Also, so far as material results are concerned, the presence of the Four Kings in the altar design makes perfect sense. This leads naturally on to the next neglected example of their appearance in the grimoires.

TURNING NOW to the *Grimoire of Honorius*, the ritual process of this text includes invocations of the Four Kings. The text may be seen below, and while the names and directions are muddled the form is deserving of examination. Before proceeding, take note that *Honorius* is known to utilise material from *True Black Magic*, where an even more illuminating mention of the Four Kings occurs.

Conjuration of the King of the East

I conjure and invoke thee, O powerful King of the East Magoa, by my holy labour, by all the names of Divinity, by the name of the All-Powerful: I command thee to obey, and to come to me, or that failing, forthwith and immediately to send unto me Massayel, Ariel, Satiel, Arduel, Acorib, to respond concerning all that I would know and to fulfil all that I shall command. Else thou shalt come verily in thine own person to satisfy my will; which refusing, I shall compel thee by all the virtue and power of God.

The Grand Pentacle or Circle of Solomon will answer for the above and following Conjurations, which can be said on all days and at all hours. If it be desired to speak only with one spirit, one only need be named, at the choice of the reader.

Conjuration of the King of the South

O Egym, great King of the South, I conjure and invoke thee by the most high and holy Names of God, do thou here manifest, clothed with all thy power; come before this circle, or at least send me forthwith Fadal, Nastrache, to make answer unto me, and to execute all my wishes. If thou failest, I shall force thee by God Himself.

Conjuration of the King of the West

O Baymon, most potent King, who reignest in the Western quarter, I call and I invoke thee in the name of the Deity! I command thee by virtue of the Most High, to send me immediately before this circle the Spirit Passiel Rosus, with all other Spirits who are subject unto thee, that the same may answer in everything, even as I shall require them. If thou failest, I will torment thee with the sword of fire divine; I will multiply thy sufferings, and will burn thee.

Conjuration of the King of the North

O thou, Amaymon, King and Emperor of the Northern parts, I call, invoke, exorcise, and conjure thee, by the virtue and power of the Creator, and by the virtue of virtues, to send me presently, and without delay, Madael, Laaval, Bamlahe, Belem, and Ramath, with all other

Spirits of thine obedience, in comely and human form! In whatsoever place thou now art, come hither and render that honour which thou owest to the true living God, who is thy Creator. In the name of the Father, of the Son, and of the Holy Ghost, come therefore, and be obedient, in front of this circle, without peril to my body or soul. Appear in comely human form, with no terror encompassing thee. I conjure thee, make haste, come straightway, and at once.

Other elements of the *Honorius* process are worthy of mention as they provide some additional context. These involve a 'Universal Conjuration' and a 'License to Depart.' Of more interest are conjurations of seven demons of the days of the week (compare with the planetary angels of Trithemius). Another significant element of the rite is a compulsion of the demon by the Pentacle of Solomon.

THE FOLLOWING forms a part of a ritual from *True Black Magic*; it is likely to be the inspiration for the invocations considered above, though it may conceivably reflect a parallel tradition. It requires saying in advance that the context in which it is embedded may have obscured its importance, certainly it is dismissed by the unsympathetic Waite. Although omitted by Mathers from his *Key* the following ritual derives from the highly regarded Colorno manuscripts of the *Key of Solomon* (*Kings* ms 288. See *VKS*, Skinner and Rankine). While the ritual of which it is part is an amatory working, the script appears to be highly adaptable, with the appearance of what modern magicians term a frame ritual. One might be forgiven for imagining the table of Trithemius forming a part of such a modus operandi.

O Eastern Asmodee, most shining, most excellent King, who reigns and hath command in Eastern Regions, whose Kingdom hath had commencement at the beginning of the World and which will endure until the end of the Ages.

O thou Paymon, King most glorious, who holds powerful dominion in the Western Regions of the Heavens.

O thou Egyn, King most strong, whose Kingdom and Empire reaches into the cold regions of the North.

O thou Amaymon, King most noble, who holds sway over the regions of the South.

I invoke you all with power and I pray to you with the authority of the One who spoke and who hath made all, and who, with one sole word gave birth to the world and whom all Creatures obey. By the Seat of his Majesty, by which he hath created the Ages before the permanent Ages, who is described with four letters, Jod, He, Vau, He, and by all the talismans and their virtues, and by the great and august names of the Creator, that you may consecrate the image here present as it is fit and meet to do so and may you create it so that it may obtain and impel NN whom we also desire by the most holy name of Adonay, whose virtue hath no beginning and will have no end.

This rite recommends itself more or less verbatim for regular use, perhaps substituting Oriens for *Eastern Asmodee*, and replacing *that you may ... we also desire* as necessary.

Unlike *Honorius*, the Kings are treated with honour in this, the more dependable of the invocations we have of them. The conception of the Kings resembles the Abognazar text of the *Key* (1203 *Lansdowne* MSS); where the kings rule undemonised elemental spirits. (See *True Grimoire*: 'Who are the Spirits?' and passim). Also, though the names of the four are unstable in many sources, it is clear from the *TBM* rite and elsewhere that the Eastern king enjoys particular status.

	EAST △	SOUTH ▽	WEST △	NORTH ▽
Superiors *	Lucifer	Asmodai **	Astaroth	Belzeboul
Kings and	Oriens	Amaymon	Paimon	Ariton

Equivalents	Ornias Djin	Ephippas Ghob	Onoskelis Paralda	Obizuth Nicksa
Co-chiefs, alter egos &/or prominent peers	Maeot Baal	Asmodai ** Belial	Satan	Leviathan

* These are sometimes treated as identical with the kings, sometimes as overlords.
** The case of Asmodai is particularly complex, he has a claim on several directions, especially East and South, and is treated both as a Superior and a King.

AN EXCELLENT ACADEMIC TEXT, *Invoking Angels* (ed. Claire Fanger), in many of its parts adheres to what we might expect from the title. The *Ars Notoria*, *Liber Raziel* and *Liber Juratus* predominate in parts 1 to 5, crossovers between Jewish and Christian ideas in magic and Kabbalah are emphasised in parts 7 and 8 respectively. In parts 6 and 9 however, such expectations give way to other matters; close to, even identical with, goetia although the angelic title is nevertheless justified for various reasons.

Part Nine is 'Ritual Invocation and Early Modern Science: the Skrying Experiments of Humphrey Gilbert,' by Frank Klaassen. An examination of a sixteenth century magical record, interesting in several respects:

· It is necromantic in the true sense of evoking the dead;
· Humphrey Gilbert, the operator, and adapter of processes, was neither Catholic nor a cleric but a thoroughly secular Protestant;
· Among the spirits he deals with is Azazel, who he enlists to assist him evoke Adam, Job, Solomon, Roger Bacon and Cornelius Agrippa. The conjuration of dead magicians reprises various themes in my own work, not least identifying 'demons' with deceased initiates and teachers.

Subsequent to this Gilbert records a summoning of the Four Kings under the names of *Oriens, Amaimon, Paymon and Ægin*, which as Klaassen remarks is common in Solomonic manuscripts, and frequently involves skrying (itself associated from ancient times with necromancy proper, of course). General purpose invocations follow, as might be expected. Interesting as this paper is, it is to Part Six that our investigation must pay most attention.

Part Six elucidates Antonio da Montolmo's intriguing work *De occultis et manifestis* or *Liber intelligentiarum*. The author of the study in *Invoking Angels* is Nicolas Weill-Parot, aided substantially by Julian Véronèse, an expert on Solomonic manuscripts. It comes in two parts, the first a well annotated analytical introduction, the second a bilingual Latin/English critical edition of the text itself. This is of enormous interest, its value heightened by the notes, as outlined here.

Antonio's work essentially combines elements from one Hermetic and three Solomonic sources. These are an interesting selection and deserve listing:

· *The Hermetic Book of the 15 Behenian Stars, their stones, herbs and images*. This has been an important source in my own researches. Although *Invoking Angels* arrived late in the composition of this book, the connections between Antonio's work and my own, in this and previous volumes, are striking.
· The *Art Almadel* or *Almandal*. This is the principal Solomonic text in Antonio's synthesis, providing the spirit catalogue and cosmological details to the *KoS*. Its angels are not cosmic planetary forces but elementals of the sublunary world. This amalgamation anticipates *Lansdowne* ms 1202 and the *True Grimoire*. A discussion of these third order angels follows in Part 6.
· The *Clavicle* or *Key of Solomon* provides such practical ritual elements as consecrating and

working with wax etc.; the liturgical backdrop to the cosmology of the above combination.
· *De anglica fictione* (sic) is the most elusive of the titles. *Fictione* may refer less to *fictus* – false, and more to *fictilis* – clay, earthern, jar, clay figure; and to *fictor* – sculptor, maker. Especially as Cecco had ascribed a *De angelica factione/factura* (the angel maker) not to Solomon but to Apollonius.

Chapter 1:1 of *Liber intelligentiarum* distinguishes four directions allocated to the four cardinal signs, Aries, Cancer, Libra and Capricorn, heads of the elemental triplicities in the zodiac. Chapter 1:2 identifies four kinds of Intelligences or spirits, specifies their sphere of operation as the lower, not the celestial world whence their types and energies are derived. Oriens is named as an Intelligence of the East and Fire, distinct from spirits of other directions and elements. The various types are proper to this or that science or operation, rather than another. I:3 specifies this fourfold astrological pattern, with the Four Kings implied, as the reason for performing magic at the crossroads.

This sets the tone for the entire text, and has considerable bearing on the matter of the Four Kings in Solomonic magic. He places an interesting emphasis on the first decan of Cancer, giving it the title *heart of the North* and attributing great importance to it in the lore of magicians. This likely originates in his understanding of Hermetic literature concerning the decans, particularly Sothis. He is aware that Cancer rather than Aries can be equivalent to the horoscope, that is, the prototypic Ascendant. Antonio draws on Cecco d'Ascoli, without naming him – wisely, since this magician, who also mentions our Four Kings, was destroyed by the Inquisition. They resemble each other in their understanding of magic, and in striving to remain within Christian theology. Thus both portray the angels available to magicians in the same way; as sublunar spirits, whose nature is determined by higher astrological forces (superlunary angels), while they are aerial spirits. Christian though this is, we may easily see echoes of Neoplatonist ideas as expressed by Plutarch and others in late antiquity (see my comment on the 'Vision of Er' in *Geo* II). Indeed, the concept of powers of the air, good and evil, is found in Greek philosophy as early as the 4th century BCE.

For Christian theology the higher angels, following Aquinas, were identified with the angelic order of Virtues. The lower ones, involved in the actual magic, were Powers, a class identified by Saint Paul as fallen or devilish. Antonio appears to identify them more with the thwarting angels, while simultaneously blurring distinctions from the spirits under the Four Kings in a wholly understandable way. Cecco and Antonio are linked too in their connection of astrological magic with spirit magic, a combination that – angelic or no – flouts Albertus Magnus' denunciations in *Speculum astronomiæ*. Antonio asserts too that the chiefs among these lower Intelligences are identical with the Pagan gods. Here too there are echoes of Neoplatonism, which distinguished between daimones and divine figures for whom they were supposedly mistaken by earlier poets. That is, since the later idealised philosophical conception of Zeus would never transform himself into a beast, it had to be a daimonic subordinate who had done so. In Plutarch's *Mysteries of Isis and Osiris* such ideas are taken further, the eponymous deities had originally been daimones, but evolved into deities.

For a more pragmatic, less theologically paranoid magician, it is simple common sense that a spirit who assists him in a day to day matter is not the chief angel guiding this or that planetary sphere in its orbit, or this or that element in its most cosmic operations. The expectation would be a lesser spirit of the same hierarchy but much closer to home. Whether angelic or daimonic depends on who happens to be defining aerial spirits at the time, or who may be listening. In any case, the angels most concerned in magic are plainly close to humanity, operating in the sublunar sphere, and thus one with the

mediatores of theurgic eschatology.

My understanding of *Liber intelligentiarum* differs from Weill-Parot's insofar as – in my opinion – he downplays the existing astrological elements in Solomonic magic overmuch. The Exhortation to Rehoboam in the *KoS* MSS is a potent corrective:

> Pay attention, my very dear son Rehoboam, to the exactness of this art of mine … to the procedures, in which the whole matter of [hygromanteia or spirit conjuration] lies, because it is necessary before anything … to master the observations of the planets and of the signs of the Zodiac …

In fact Solomon had been represented as an expert astrologer from at least the 2nd century CE. The decan spirits of the *Testament*, prototypes which underpin the spirits of the *Almadel* among others, represent a potent astrological element indigenous to the Solomonic corpus from the beginning. Moreover, as shown in Part Two, the *ToS* describes Hermetic images of the fixed stars. Finally, Albertus Magnus certainly recognised Solomonic magic as involving one of three classes of astrological image, with which Antonio himself is here concerned.

So, Solomonic and Hermetic magic were not strangers to each other in the earlier, formative period. A magician such as Antonio, even with his nods towards Christian orthodoxy, was quite capable of recognising the commonalities of the genres. This aside, as Weill-Parot notes, Antonio appreciated that Solomonic is more outwardly Christian than its Hermetic stablemate. So too he is involving astrology to a greater degree than the typical Solomonic text, which rarely involves aspects and houses so much as lunar tides and planetary days and hours. He likely saw this as more of a restoration than an innovation.

Chapter 1:6 speculates concerning the disturbances caused when magicians call spirits from the four parts of the world. One line of inquiry is that, being of opposed types and powers, they are liable to fight – a theme encountered in 'Volcanic Conjurations.' Another is that they are displeased at constraint by divine power, a matter he discusses with conspicuously less enthusiastic orthodoxy in a later chapter. Also he advises against concurrent invoking of the Chiefs (Oriens, Amaymon, Paimon and Egyn); as the disturbances they are capable of, especially in elemental opposition, are greater than those of their subordinates. Elemental antipathy is explicit here, as implicit in the line of thinking is elemental sympathy, towards which astrological ideas are geared in his other chapters.

Chapter 1:7 reiterates the widespread conception of the spirits of the East as nobler than and superior to the others. Concerning their operations he speaks cryptically of appropriate or ideal magical timing (celestial points, hours and moments). The way in which the Eastern, fiery spirits are perceived, and the consciously Solomonic context in which they appear, are presentiments of the *True Grimoire*. Chapter 2:1 reintroduces a familiar subject, the primacy of the Sun among the Elemental Kings and spirits. He is the candle of such stars, the principal among them and Time is his attribute. He is involved in all operations of the eastern Intelligences, in the day, before noon, with Aries or Leo ascending. Operations of kings require Leo, lords Aries, nobles Sagittarius; the three fire signs. Concerning tyrants, Aries rising in the day and hour of Mars, positions of Sun and Mars should be good, preferably with the Sun in a fire sign. Such material dominates this section; thereafter he speaks briefly of the Moon, waxing by day or night, and of conditions regarding other Intelligences. The emphasis on the Sun and fiery spirits is very notable, and accords with the emphasis in the *True Grimoire*. Note also the profusion of names including Heli, Helio &c. in the rites and paraphernalia of the *Art Almadel*.

Chapter 3 clarifies the context the magician is thinking and writing in, references to the *Art Almadel* of Solomon are explicit. *Altitudes* of elemental and directional angels, the *Powers*, are mentioned. Astrological and elemental considerations involving altitudes and Intelligences occupy most of the sections. The last part concerns Intelligences corresponding to the altitude of the ascending sign at the time of birth. One of these is dispatched to each child by the prince of the altitude. While this spirit is apparently seen as opposing the good angel – the so-called Guardian Angel of *Abramelin* et al – it is difficult not to see the Hermetic concept of a nativity angel therein.

Envisioning Antonio's magic as like the *Art Almadel* but with more sophisticated astrological rules and a deeper background reckons without chapter 4. This forms a spectacular contrast to pure ceremonialism as Solomonic magic is often understood. It concerns the making of magical *Images and Phylacteries, and similar things* and although not the last chapter may be understood as climactic; the chapter is intensely practical. He discusses the images of the ancients, the different types and influences concerned, in general terms. He clarifies that images, rings, phylacteries and other things made are all involved in the same discussion. There are astrological ones, magical ones, and those that combine the two; this echoes Albertus in *Speculum astronomiæ*, but endorses all three rather than denouncing two.

The making of magical images is explicitly linked to the Elemental Intelligences, and in the most significant terms. So too is the use of wax, not in order to make a pentacle or candle as in the *Art Almadel*, but a magical image as in the *Key* (*KoS*.I.X. & II.XVIII. where Asmodal in invoked). The use of virgin wax, as prescribed therein for images, is also specifically mentioned. This is magic of a different kind than the collective summoning conjurations. The operator makes an image appropriate to their purpose, as described in Hermetic works quoted by Agrippa for example. The names of Intelligences are written upon it (or equivalent magical *kharakteres*) with burning of perfumes, honouring of the Intelligences and *kindly and benevolently* invoking them, without compelling them by the divine power. Here again we are probably seeing originally pagan Hermetic ideas segued into the Solomonic format. Thus Antonio speaks of characters revealed by the spirits, rather than by God or his angels, with which Weill-Parot – who assumes Solomon is followed here – takes issue unnecessarily. The following from Conybeare's *Christian Demonology* summarises Origen (*Contra Celsus* VIII.61), and shows that early Christian interpretations of Pagan magic dovetail with the practices Antonio advocates:

> These demons have cajoled men into worshipping them, have taken names which their votaries are careful to ascertain; and they have various powers, and favourite charms and herbs which they individually prefer, as well as different forms which admit of symbolic portraiture on engraved stones.

This is undoubtedly a reference to decan magic, as in *Liber Sacer*, especially as Celsus referenced decans in the text Origen is responding to. Given the solar emphasis and other compatible matters present in Antonio's commentary, a useful rite for these operations may be found in the consecration for all purposes (*PGM* IV.1596–1715). I have remarked elsewhere how this rite has similarities with the *True Grimoire* general purpose consecration (*TG*, The Third Part: 'The Knife'). The *PGM* rite is specifically designed for images, rings and phylacteries; precisely what Antonio is discussing.

Lest this be thought unusual in grimoire magic, a magical text translated in another of Fanger's splendid compilations offers an interesting comparison: *The Book of Angels, Rings, Characters and Images of the Planets* (attributed to Osbern Bokenham). This is translated and introduced in

Conjuring Spirits by Juris Lidaka. Here we find spells involving making images of spirits in *new wax*. The following outline takes one example (55). The image gives power over spirits, particularly *Baal, who is their lord*. It is of *new wax* and represents a man with distorted feet. It is sprinkled with special water, daubed with blood of a black cock, and marked with sigils of Sun and Moon over a period of nine days, and then subjected to more magical processes. A hazel wand is used to dominate the image later in divination, accentuating a resemblance to a *GV* related spell from the *Grand Grimoire* (*TG*, 'Natural & Supernatural Secrets: Spell XI').

Several of the stages listed here make sense in terms discussed by Antonio, and indeed yours truly: Baal as a name of a lord of spirits; misshapen, missing or bestial feet; the rule of Sun and Moon over aerial spirits at the roots of theurgy; employment of magical characters, etc. Another image of a Saturnian spirit follows, rendered in lead, then two more, one of Saturn, one of Mars.

Chapter 5 deals with *reasons for choosing the places where the operation is performed*. He clarifies here, if it were needed, that planetary attributions to these spirits do not imply connection with the Intelligences of the planetary orbs; rather, Intelligences bestowing or inflicting energies under that planet. He identifies the lower Intelligences with the gods of the ancients, and states his opinion that this explains planetary operations in the grimoires. Here too Conybeare's summarising of Origen is relevant:

> The localities most affected by demons, says Origen, are temples and shrines where incense is burned and blood offerings made.

His identification of *good* energies on this level is with the Powers, but the overlap with *evil spirits* is apparent, and not reliant on his interpretation. He discusses also the matter of appropriate weather, in terms scarcely distinguishable from the *GoS*, or indeed the *Book of Saint Cyprian*. In all this he is likely commenting on works of the 13th century.

Chapter 6 concerns 'Reasons for Exorcisms, Circles, Characters, Pentacles, Suffumigations and Similar Things.' This is a commentary on the rites of Solomonic magic, and fairly brief. While it deals with matters of protection without diminishing its importance in appropriate circumstances, there are some important instructions dealing with exceptions. So too he distinguishes between characters given by God, and characters given by the *evil spirits*. Weill-Parot objects in the notes that Solomonic characters (pentacles, inscriptions etc.) are all God given, so the distinction must originate with Antonio. However it is present in later goetic tradition, while Solomonic magic has its own debts to earlier traditions where characters were revealed to Chaldean theurgists, as likely as to goetes. Those given by the spirits *are the signs* [employed by] *those* [magicians] *who want the creatures to operate in their honour*. In these circumstances, already mentioned in respect of image making, the use of appropriate perfume, ink and paper, with a *benevolent prayer addressed to them* the spirits are pleased at the honour done them and work hard to achieve the purpose of the phylactery or what not. These *images and phylacteries* he thoroughly distinguishes from pentacles and other devices familiar from Solomonic magic, the rites of the bath and of the circle etc included. He emphasises here, as elsewhere, that the most efficacious rites are those performed by a Catholic cleric.

However, there is a *but*, under which he includes the suffumigations and other items such as paper and ink, employed in sacrifice to the spirits. These items must be *exorcised in their own names with benevolence and a prayer addressed to them*. This is a most ambivalent prescription an instant after insisting on the superior efficacy of Catholic rites. The next two sections, the climactic part of the

entire text, reiterate further. Operations performed *through placation and power of the spirits* employ benevolent prayers addressed to them. Otherwise *the exorcist would absolutely not succeed. This is clear and there is no doubt about it*. Further, when seeking a boon from the spirits, the operator behaves purely and chastely without reciting the divine prayers, having bathed in unblessed water from a spring or river whose waters are clear. The applicability of virginity and of clear substances to this kind of spirit reprise earlier chapters.

The interest of this document, and its relevance to working with the Four Kings in various ritual contexts should be apparent, and recommendation enough for further reading.

RETURNING TO THE CYPRIAN GRIMOIRE, Book 2 chapters 1 to 9 bears the title 'The Solomon Clavicle: the Secret of Secrets.' It begins with a staple of the Solomonic genre, a version of Solomon's exhortation to his son (see *TG* 51). It then moves on to a lengthy treatise on talismans, a portion of which originates in *TBM*. It is interesting to see a conception of the *Key* that concerns only Solomonic pentacles; even though many of the talismans actually given are, so to speak, Cyprianic. The exhortation is omitted here, and that part of the talismanic section that may be examined elsewhere (*KoS, VKS*). As regards the other talismans I give a fuller account, and recommend them as deserving of a future translation by a specialist.

The preamble to the talismanic section gives credit to the ancients. This is semi-formulaic as regards the Egyptians and Chaldeans, but knowledge and use of Hellenistic themes is evident. Naturally it mentions King Solomon's ring as the most famous of all talismans. Historically however the oldest of its talismans involves Abracadabra, this it is unashamed to enumerate in Greek gematria. Elsewhere Apollonius of Tyana is mentioned. In fact Cyprian's magic, although Christian, is not afraid to work with pagan gods as benign agencies. This represents a strand of Christian Neoplatonism not uncommon in the grimoires, but rarely so forthright as regards deity names. In this as in much else the influence of a Paracelsian strand may be detected.

The second chapter of the talismanic treatise has several interesting points. The first of these should be considered in the light of the goetic hoodoo approach recommended at various points of *Geosophia*. The chapter is entitled 'Magnetised Talismans' and these are the opening words:

> It is advisable to touch the talismans before using them with the lodestone which, as we know, has the propert to attract all the powers of nature.

The text which follows includes remarks on magnetism operating in the solar system, and appears to confuse electro-magnetism with gravity. It is nevertheless correct that magnetic force is universal. Also, as readers of earlier volumes of the *Encyclopædia Goetica* will be aware, the lodestone had a prestigious role in ancient magic, perpetuated in the *True Grimoire* and in hoodoo. His scientific justification is omitted here, and our examination resumes at the point where the text returns to the main topic. Magnetic force, he observes, attracts people, animals, spirits and elements. He then cites a Rabbi Yram Radiel on the forms of talismans – the correct name is Isaac Radiel, known from magical literature and given correctly in *TBM* – this source speaks in accordance with the *Clavicle*:

> Talismans can be made from all the seven metals appropriate to the seven planets. With the binding virtue that the lodestone confers, they are given wide ranging powers; greater than the qualities of those made from one metal and under the influence of a single star. In order to employ them, place them together, in a green bag, with filings of steel and gold, and seven grains of wheat as an offering to the seven planets. This ceremony must be performed at dawn on a Sunday. Wear it thereafter over the heart, hung from a thin cord of green silk. Remember that such a talisman confers favours to him that bears it: in business, journeys, gambling, in love, combat, etc. However, to acquire these benefits you must become worthy of them.

Chapter 3 deals with just such a talisman, and is entitled 'The Great Dominator Talisman or the Key of the Pacts.'

> Here is the true key that opens all the doors of unknown sciences, for the people who, by its rites and good faith, are worthy to own the wisdom, the precious gift that many wish for and few manage to attain. The key, or clavicle, serves for all manner of pacts, for by means of it the spirits are forced to appear to the person who employs it in the invocations. This key or clavicle is renowned as the great Dominator Talisman. It is thus considered first among the talismans; with it Solomon was able to subjugate the spirits, who were always humble to its power. This key is formed of the metals gold, brass and bronze, made on the morning of Sunday in the first hour of the sun. It takes the form of a parchment with Hebrew words. It can be constructed in metal, or written on parchment. In order to avail oneself of this talisman, the first hour of the Sun is chosen, on a Sunday. A small piece of lodestone must be added to it …

An incantation follows in which the Trinity is invoked with the grace and light granted to the operator by the angels. So too the operator claims authority as being made in the image of God. He requests power over the seven planets, which are named. In the divine names invoked he requires domination of all above and below the Earth and waters:

> … to obtain by your mediation, the absolute dominion of all creatures, spirits and elements.

This talisman is placed in a red bag and operator and talisman alike are perfumed with frankincense and myrrh. Thereafter on a Sunday at dawn iron filings are added to the magnet and seven grains of wheat added to the bag as an offering to the planets, and a prayer recited.

The Gorgoneion

LABALISTIC PENTACLES ASIDE, pictorial symbols, such as the gorgoneion, together with natural objects, undoubtedly preceded the use of written talismans. The apotropaic wands of early Egypt bore not hieroglyphs, but pictures of fierce theriomorphic gods. The Seal of Solomon defers to the gorgoneion, supreme amulet of antiquity. Just as Maximus of Ephesus warded off demons with Hecate's sigil, so the face of the Queen of Hell invokes the ultimate authority over them.

Among the special talismans our author numbered the Red Dragon and the Infernal Goat; the images of Pruslas and Barbatos. Our sources are full of dragons as hieroglyphs; whether winged or of the water, limbed or sinuously serpentine. The Three-Headed Dragon of the *Testament* speaks eloquently of the Maioral of Kimbanda, transcending and emanating the three chiefs of the grimoires. The greatest dragon is Ouroboros, the serpent with his tail in his mouth, the dragon of eternity. A major symbol of the amulets of late antiquity, it belongs in this place.

The Red Dragon Talisman

Chapter four of this section returns to the subject of the Red Dragon, this time in the form of a talisman. An enlarged account also appears in *BoSC* III pt. 2; where we are enlightened as to its precise form:

> … [Moses] had among his talismans and amulets a small red Dragon, a rare carved metal object of great significance.

The resonance with ancient imagery, from the *Testament* and the decans, from *Revelation*, from Thracian iconography; this talisman represents an emphatic recuperation of the demonised image.

The chapter includes details of Solomon's building the Temple, with the assistance of Hiram Abiff. Solomon initiated the architect and conferred the Red Dragon talisman upon him. By means of this talisman Hiram had authority over many thousands of *masters, companions and apprentices*, which has a Masonic tone. Solomon instructs him thus:

> *By virtue of this Dragon they will all obey you blindly and your orders will be perfectly interpreted by them; but it is necessary every day at the rising of the sun to say the words the famous magician Anacharsis taught Moses: Jobsa Jalma, Afia. This said you will give to the Dragon a grain of purest camphor and a wheat grain in its bag of red cloth.*

He is then taught an incantation and assured of universal dominion, wealth and wisdom and a myriad other gifts by means of the Red Dragon. This most interesting talisman is to be made from the seven metals at sunrise on a Thursday, the Sun and Moon being conjoined. It was, we are assured, the rarest and most choice magical treasure of Egypt, which Moses had acquired from his master in magic. Anacharsis incidentally was a Scythian philosopher (6th century BCE) from the Black Sea, accounted one of the Seven Sages of ancient Greece.

So too, partially repeating the above instructions, the magician must be clean and perfumed, and at sunrise the words given must be said. A grain of camphor and a lodestone are placed in the bag with the talisman, which is worn over the heart. Following these instructions carefully all these gifts will be his and all doors will be opened to him. Note too the burning of camphor and cognac in the evocation process of the *Red Dragon* grimoire.

> Besides the Red Dragon talisman, another similar in nature is mentioned at the beginning of this treaty; the Infernal Goat.

This refers to the encounter in the Introduction, of the author with the two spirits as living images appearing out of the grimoire. His description of them is ambivalent; they represent arch-demons, as of course does the gorgoneion from one perspective. They therefore confer tremendous power over lesser spirits, and their images are accordingly potent talismans. The use of animal forms in the magic of the lunar mansions, as spirit guides or clan totems, as forms adopted by the shaman in the Otherworld, all approach the same subject in different ways.

> The diabolic spirits can assume every kind of form, both of people and of animals. Most usually, nonetheless, they assume those of dragon or goat; although sometimes they appear in the form of cat, hen, crocodile, etc. Do not be afraid, when performing the invocations, of any forms in which the spirits appear. The operator must be ready to defend himself with the magical instruments, in case the spirits want to cause him harm. With these talismans, he can force obedience upon them. The Infernal Goat appears giving sorrowful bleats like a soul in pain, and the Dragon, giving loud and hoarse howls and emitting fire from its eyes and mouth. In spite of the imposing dragon form, it is to be feared less than the goat, as the goat is the symbol of perfidy and deceit. The operator will therefore have to be on his guard and beware when the spirit's appearance seems innocent. The Goat represents dissimulation and cunning: it is said of this animal that it has Art and a pact with the Devil.

The implied significance of such an amulet is plainly that the bearer is protected by a pact with a strong and cunning spirit. The grimoire continually and effortlessly moves between considering the goat and dragon as living creatures, as pictures coming to life from the magical book, and as metal amulets carried in red flannel bags. Magically, the image is the spirit. The resemblance to the making of gods in Hermetic and Theurgic talismanic art is substantial.

The Ring of Solomon

This ring should be made of purest gold, at sunrise on a Sunday, in the month of May. It is to be set with an emerald, upon which is graven the Sun and on the opposite side of the ring, upon the gold, the Moon. Then engrave around the circumference of the ring with the burin of new steel, the following words *Dhabi, Habi Alpha* and *Omega*, bearing in mind this has to be done in Hebrew characters; as this is more pleasing to the spirits it names.

For this talisman to acquire great magical powers, touch it with the lodestone at sunrise and make the following salutation: *Lord Almighty Alpha and Omega, substance and spirit of all creation, remembered daily in my soul, grant your divine protection in the works to be executed on this day*.

Having faith, patience, and perseverance and observing all the virtues, you can obtain a

dominion so great that even kings need your help and be beyond harm from anyone of any status. You will be able to acquire all kinds of knowledge and prosper in the work you undertake.

This ring is placed on the middle finger of the right hand.

Other Talismans

Next follows the Great Talisman of Constellations involving seven metals suited to the planets. The text regarding this is obscure, but by contrast with the following apparently means that silver for Venus predominates. The work is performed between ten and twelve at night, and a dedication made with an invocation of all seven powers, but emphasising Venus. This prayer is repeated over thirty nights, exposing the talisman to the planetary rays. The initial rules relating to ring and Red Dragon are also recommended, naming those talismans specifically.

Another Celestial Talisman follows, in a very skeletonic form. Whereas silver dominated in the former, gold must dominate in this, and the emphasis in the prayer also be made on the Sun rather than Venus. In both *all the planets* are invoked, but only the one body is actually named. The exposure is only for a week, to the solar rays, making the prayer at sunrise.

The contrast of Sun and Venus, gold and silver, night and day, even week and month is marked. They appear to be more than two of a hypothetical planetary set. The use of several metals is unusual; probably indicating a Paracelsian rather than Solomonic manner of thought. In fact an illustration of these talismans bears the legend (upon the face of a talisman): *Celestial Talisman Paracelso*. Other factors, like grouped planetary symbols in a hexagram, resemble other known Paracelsian forms.

The next talisman employs similar ideas, but is clearly not regarded as Celestial; it is called the Exterminating Talisman. This talisman is made between 10 and 12 on the night of Saturn. All seven metals are used, but the dominant one is lead. On 30 nights between 10 and 12 it is exposed to the planetary influence. The previous rules are employed.

> The wonderful power that it possesses over evil spirits is very great, by virtue of the Cross of Caravaca, the scorpion and cabalistic circles that contains it. The one that uses this talisman will be able to impose their will upon the spirits and if it is placed upon a person possessed by a demon, in that very instant they will be released.

The Cross of Caravaca is a wonder working Christian cross of Spanish legend; bearing two cross bars, the higher shorter than the lower. There is a resemblance in the scorpion to one of the Solomonic pentacles of Mars and a version of it heads these three talismans which is far more goetic in appearance. Accompanying the descriptions are three images, two represent the face and reverse of the Celestial Talismans; these differ in composition and consecration, not apparently in design. The third bears a Scorpion and the Cross of Caravaca. Given the proximity of the goetic Scorpion talisman to this section the method of consecration might also be applied more generally.

Following this group is described a talisman of Isis. This, according to Sirdar Ikbar Ali Shah, is known from a Spanish edition of the *Enchiridion* and elsewhere. It is sufficiently important to appear on the cover of our present book of Saint Cyprian, as is the Red Dragon. The Egyptian syncretism involved is evidently invented, and incorporates a folk magic standard in the form of a four leaved clover. Red clover is however found in North Africa as well as Europe and Western Asia. Such syncretism and folk magic occurring together in a grimoire context renders an account worthwhile here.

Isis Talisman

Isis, known by the title of Good Goddess, was the beneficent divinity of the Egyptians. Her main attribute was the four leaved clover, one of the rarer plant forms known … from this clover is made the Isiac emblem. The four leaved clover is not a different species, but is ordinary clover (*trifolium pratense*) that, by the will of Isis, has a rare leaf with four lobes. The plant that has this divine distinction never blooms and hence it cannot reproduce. The Egyptians consecrated a special cult to Isis, initiating into her mysteries only those who found the four leaved clover. This discovery was, in the eyes of the patriarchs, a clear sign of the protection of the goddess. During the solemn ceremony of initiation, the neophyte offered to Isis, at the time of the sacrifices, the leaf they had found, and received from the hands of the high priest a four leaved clover of sacred silver. A spoken pledge [Spanish: *prenda*] came with the talisman; that it would play a powerful role in the main acts of life: The fiancé offers it to their affianced as a love token; the mother places it around the neck of her son as a protection against all the adversities of life, and within the family it is passed from parent to child as a sacred symbol of prosperity. Happiness accompanies this talisman. It was even placed in coffins, in pious testimony to its efficacy in the otherworld. In order to comprehend the exalted status it held among the Egyptians, it is necessary to know that they carved it upon monuments in hieroglyphics. The four leaved clover appears on the Obelisk of London, called Cleopatra's needle, and on most of their funerary books and the famous Isiac tablet that portrays the mysteries of Isis, which is in the royal gallery of Turin.

The priests of this goddess secured their purple tunics at the shoulder with a pin in the form of the four leaved clover. It is to be made of silver and platinum in the hours from 9 to 11 at night on a Monday when the Full Moon is on the horizon. The invocation is made in this manner:

Oh, solitary and mysterious star, you that walk eternally in that space without limits, spilling your melancholic light on this planet called earth, I, humblest of mortals, request in this solemn hour that you fix your rays and favour upon this metal that bears your image, imparting to it the magical virtues necessary, so that by its mediation I can obtain happiness, good fortune, health, power and love during the course of my life on this planet. If you grant my request, I promise in gratitude for your favour, to remember you in every hour of my life.

This invocation is repeated three times during 30 nights at the same hours, from 9 to 11. In order to use it, the formula given here is to be followed.

Chapters 5 and 7 – entitled 'Ordinary Talismans' – enumerate various planetary talismans and instructions which need not much concern us here. The first group are obviously from *True Black Magic* and thoroughly conventional. An interesting aspect of the account of them attributes regard for planetary metals in talismans to Paracelsus. Legendary accounts of Moses, Solomon and Arab magicians regarding talismans appear thereafter.

Interpolated for comparison below are two talismans from the *Magical Elements*. These also exhibit Paracelsian influence. The polygonal frame and placement of astrological symbols resemble several Paracelsian talismans from other sources. However there are interesting differences. Only one image is illustrated in the text, I have reconstructed the other from the textual description. The 'Sanskrit' characters are in fact a Cyprianic magical alphabet, also included in the *Magical Elements*.

Interestingly, while planetary, the other five planets are not mentioned. The pair link with Cancer

and Capricorn, as well as Hecate and Typhon, and are the only two such talismans described. A connection with ancient decan lore may well underlay these features.

Seal or talisman of the Moon

These talismans are to be manufactured in the purest silver on Monday in the hours 1, 8, 15 and 22. It has two sides, on one is the image of the planet: a woman clothed in a white garment, her feet upon a crescent moon, a star above her head, and a crescent moon in her left hand. Hecate is written over her head in Sanskrit. On the other side is a hexagon, with a magic square of nine squares with the magical value of 369. The operation is to be done in the Spring, when the Moon enters the first degree of Capricorn or Virgo, in favourable aspect to Jupiter or Venus. When completed it is necessary to wrap it in a piece of white silk. This talisman prevents epidemic and contagious diseases; protects travellers from thieves and other misfortunes, and especially favours merchants and farmers in their work.

Saturn talismans

These talismans are manufactured from pure soft lead on a Saturday from the first until the ninth hour. The magic square has three cells adding to 15 [represented in text within a hexagon like the first]. An equal sided polygon with eight sides [surrounds the image on the first side]. On one side is the symbolic figure representing Time armed with his scythe in an attitude of reaping, with an hourglass beside him. (Sometimes instead is shown an old man with a big beard, leaning on a funeral slab and digging with a hoe). Above his head he has a star and the name Typhon in Sanskrit characters. The talisman must be produced when Saturn is in good aspect, when the moon enters the first degree of Taurus or Capricorn. When this is done it is wrapped in a piece of black silk. This talisman is used to help women in childbirth delivering them happily from this state without pain. Forecasts prosperity in all things. If a gentleman has it in his left boot, his horse can not hurt or be hurt. But it has the opposite effects, like the other talismans, if manufactured in bad circumstances and under unfavourable aspects.

Chapter 7 details how to make amulets and talismans possess virtues and efficacy, in a manner similar to the Celestial and Exterminating Talismans. As it represents a useable methodology it is worth giving in full.

How to make amulets and talismans possess virtues and efficacy

To provide the necessary virtues of talismans and amulets, it is appropriate for the person who is to use them, to contemplate the stars, exposing the talisman on a small new dish to receive the beneficial influences. Half the time, that is, each half hour, turn it over to expose the other side. Do this for thirty nights, from ten to eleven.

Every night at this time, recite the following prayer four times, having placed your right hand on the talisman or amulet and gaze at the starry sky.

Oh! Sovereign Stars, direct your influence towards this piece of metal (or parchment) that represents you on this planet called earth and endow all the proper virtues and qualities, so that it has the absolute power to rule over the spirits good and bad; achieving my desire, that

they can by your favour and mediation overcome all the setbacks of life, acquire wealth and power, without interference or being overcome by people or by spirits, free of curses, charms and other spells. Nobody can cause me evil or harm who possess absolute dominion over the stars, the elements of the earth, spirits and people. I pray also that the good spirits of light, Adonay, Ariel, Jehovah and Mitratran Lord, will adorn it with gifts of wisdom, in order to achieve the magical virtues I ask for.

A second time I ask the stars, elements and created spirits, listen to my plea in this solemn hour, and endow this work with power, that through them I achieve the many wonders I seek, and be forever admired by my peers.

To achieve the desired benefits by means of talismans and amulets, acquiring the supreme perfection the constant practice of the virtues is necessary. To this end, diligence replaces laziness, lust is displaced by chastity or exchanged for moderate use of pleasures, vanity and pride are exchanged for patience and humility and so forth. As we correct our shortcomings, we progress along the path of supreme perfection and become worthy. We acquire the gift of self control and our will influences creation, both spiritually and materially.

Do not ignore the warnings made to be patient and persistent; it will be difficult lacking these virtues to possess the secret science of true wisdom that can only be achieved by dint of perseverance in the investigation of natural and spiritual things.

CHAPTER EIGHT is a variant on the *Mirror of Solomon* known from the *True Grimoire*. Its chief interest lays in the fact the angel summoned is Azrael rather than Anael. Azrael, and variants thereof, is a name of the Angel of Death in Jewish and Islamic lore. In the latter he is identified with Gabriel. An angel who has a distinctly sinister reputation; his name is also variously invoked in exorcisms and inscribed on talismans of protection.

The instructions resemble those of the *GV* closely; the mirror is still of steel, although the names are not written in blood. The incantations also involve variation. The first prayer, said observing the Moon at the window, is as follows:

> *Oh, eternal and universal king, thou who reignest over all things and are cognizant of all mysteries, deign to grant the gift of the all-seeing eye and let the angel Azrael deign to appear in this mirror.*

In this form of the rite the perfume is not specified as saffron. The coals must be formed of laurel, and perfume is cast on them three times, saying:

> *In this, by this, and with this mirror, I desire Wisdom, by Supreme Will, and by mediation of Azrael the angel of light.*

This prayer is repeated three times, casting perfume on the coals each time. After which breathe on the mirror as in the *GV* form and recite this prayer:

> *Come, Azrael, and indulge me with thy company in the name of Him that commands and can do all, and possesses infinite wisdom.*
>
> *Come Azrael, in the most holy name of Jalma; come by His name unto this mirror with love and joy and peace, and show me the things that remain hidden to my eyes.*

These differences are fairly slight, and the form less polished than the conjurations of the older version. Nevertheless, the adaptations are of interest, certain factors considered especially.

> After this invocation is recited, raise your eyes to heaven and say: *Oh Supreme Spirit, you who set in concerted movement all things hear my vows; grant my wish! Order Azrael to appear in this mirror and fill with satisfaction this thy servant, that blesses Thee that sublimely reign for ever. Amen.*
>
> When you have recited these invocations, lay thy left hand upon the mirror and extend your right toward infinite space.
>
> Repeat this ceremony for 48 days, by whose end or perhaps earlier, you will see the angel Azrael, in the form of a beautiful child. Then you can ask whatever you want him to show you in the magic mirror.

This is an important process, even though an adaptation of a rite that appears in an earlier volume. Certain details are significant; the four names are retained from the *GV*, but recur throughout the

volume with emphasis. This form of divination is strongly connected with necromancy, which makes Azrael a particularly interesting choice. He appears in the form of a boy, a common choice also for skryer or medium, and an important detail in itself. Given the necromantic connection it is particularly interesting that the very next chapter is that rarity in the published grimoire genre, an account of a necromantic process:

This class of divination was practiced with great fervour by the Ancient Greeks, who received oracles, that is to say, true answers about the future. Magicians presided over these practices who demanded that the sacrifices were made to the deceased, in order to make them propitious, without which they remained deaf to the questions that were asked them.

Saul, having consulted a necromancer, was shown the shade of Samuel, who predicted those things destined for him. Basil, Emperor of Constantinople, having lost to Constantine the son whom he loved, consecrated himself to the practice of Nigromancy and with the advice of a heretical monk called Santabrenus was able to make appear a phantom that bore great similarity to his son. In Salamanca and Toledo, in past centuries, there existed schools of Nigromancy in deep caverns, which many of the wise attended. In order to evoke the dead place the ring of Solomon on the middle finger of your right hand, and after exalting your spirit to God, place your hand upon the heart of the corpse and say: *I conjure you, creature that you were and no longer are, by the spirits whose names are engraven on this magical and magnetized ring, that you attend my call and answer the questions that I will ask.*

A second and third time I conjure you that your lips formulate the answers to that which I ask to you, by the wonderful power of this sacred ring, identical to the one which Solomon owned during his life. Having your hand on its heart, you will ask him, and if you are worthy and virtuous he will obey your request.

Of interest in this section is the mention of the caverns of Toledo and Salamanca. The latter was encountered earlier when discussing Asmodeus, in connection with Four Queens of demons. In fact both cities were famed for their legendary occult colleges, and the cavern of Salamanca is interesting in several respects. The cave there was said to have been fashioned by Hercules, and the magical college there was instructed by the Devil in person, often in the form of a goat. Intriguingly a church dedicated to Saint Cyprian was constructed over it, demolished in the 16th century. The cave is primarily associated with Saint Cyprian, occasionally bearing his name. So too Sir Walter Scott associated it with Michael Scot, who:

> *When in Salamanca's cave*
> *Him listed his magic wand to wave*
> *The bells would ring in Notre Dame.*

Stephen Skinner, in his *Terrestrial Astrology* , mentions that Ramon Lull persuaded the Pope to establish chairs in Greek, Hebrew, Chaldean and Arabic at Salamanca University among others. This may well have contributed to the reputation of the cavern, as learning in Greek and Arabic was much accelerated thereby, and with it the distribution of magical lore, real and legendary alike. So it is that three legendary male adepts are associated with the cave. Such caverns are often associated with the Sibyl in folklore elsewhere in Europe, although regarding this one I have been unable to trace such a legend in Iberian folklore. However, Felix de Castro informs me that: *in South America the word Salamanca means a cave in which is practiced magic*. So too, the Jewish legend connecting the city with a Queen of demons is highly suggestive. Maria Padilha of course would be a highly appropriate Sibyl to preside over such a Salamanca.

A brief section follows, introducing another book.

> … the one that attempts to put into practice the experiments that follow, needs to be cleansed of sin and must put all his faith and will into the ceremonies and conjurations. He should be fearless in the extreme, without letting himself be shaken when malevolent spirits attempt to make him abandon his enterprise. The one with faith and fearlessness will achieve mastery in prodigious things, whilst he who is afraid and diminished of spirit is exposed to torment and harm, without securing any benefit.
>
> This declaration made, which serves as a prologue; I will explain the different classes of supernatural beings necessary to practice the points of the work.

The third book then follows in several parts. Chapters 1 to 4 can be dealt with in concise terms. The opening chapter is 'Of the spirits generally.' The first named is the supreme or creator spirit, or God. In this the book is at one with both common religious convictions and the grimoires. All things are subject to the Creator, including all beings the magician is to conjure. Cyprian reminds us more than once in this section that the spirits concerned are celestial, elemental and infernal. In contradiction to earlier parts of the text this section enjoins us to make use of the sign of the Cross, which cannot be refused by evil spirits, and is venerated by the higher types. Chapter 2, 'Of the hierarchy of spirits,' reiterates the primacy of the supreme spirit, and indulges in a lengthy tangent concerning travelling through endless space without reaching the limits of his domain. It then moves on to the superior spirits.

> Superior spirits are first in this category and therefore have the power to command the others that are inferior. First of all is Adonay, called the Angel of Light, who directly receives from the Supreme Being the orders which are given to the others. In his immediate service and with identical powers, there are two others, whose names are Eloin and Jehovam …

The names of Adonay, Eloim and Jehovah are the chief names of power employed in the *Grand Grimoire*. Here they are personified as individual divine or angelic powers, which practice is far from lacking in precedent (*PGM* III.146–54). Essentially the Names of God are themselves entities and potencies, and here the text is consistent with what has been said above concerning the names in the prayer for success as independent beings:

> … they have the task of complying to the mandates that Adonay receives and that they then transmit to the spirits in charge of their execution. Immediately following them in the hierarchy are Mitraton, Azrael, Astroschio, Eloy, Milech, Ariel and Zenaoth.

Of this list several have an established significance already. Mitraton is invoked in the processes of the *True Grimoire*, to be precise among the *most pure angels* invoked in the Orison of the Instruments. Azrael was encountered above in the context of the Mirror of Solomon. Astroschio is a variant of a name from the prayer for success in the *True Grimoire*. Ariel, supposedly a composite of Uriel and Anael, is also invoked in the *Grand Grimoire*.

> … each has at his command many other spirits who render absolute obedience to them. You may deduce here that they are ascending in category, even though all are considered as superior

spirits, you may denominate them as of first, second and third magnitude. The major one is the great Adonay, or the Angel of Light, as he is known. Next we will give a general idea of the celestial spirits that can be said to form true armies, as much by their organization, as by the obedience wherewith they execute the orders received from their superiors.

The chapter that follows this promise enumerates the names and powers of the Olympic spirits of the *Arbatel Magia Veterum*. The name Arbatel, the careful reader will recall, was earlier added to the prayer for success as it appears in the *True Grimoire* and elsewhere. Each of these indeed dispenses many legions of followers and may be considered as forming celestial armies, as above. It ends by introducing the next subject. In addition the reverence for the very name of Arbatel throughout marks the author's thought as influenced by Paracelsus, from whose school it originates.

CHAPTERS FIVE & SIX of the third book are truly remarkable, as may be seen from the extended quotes below. I have also moved a related part of the book to be considered alongside these passages. What first attracted me to them was the use of a Spanish term *gnomo*. This word of the *Cyprian* text also appeared in passages of Antonio de Alva's *O Livro dos Exus* and Frisvold's *Kiumbanda*. Gnomo is a title associated with Exu Calunga (corresponding to the *GV*'s Duke Syrach). Here is what de Alva has to say:

> Given the ignorance that, in general, people have regarding the reality of the Exus, many judge that, one (Exu Calunga or Syrach) is three:
>
> 1 · Exu Calunga or Syrach
> 2 · Exu Gnomo
> 3 · Exu Calunguinha
>
> The truth, however, should be emphasised, which is that these are one unique Exu; to be precise, the Exu Calunga. The representation of him – made like a true dwarf – appears to be due to misinterpretation by less informed individuals; concerning the so-called Duendes [Goblins], Calungas, Gnomes, Calunguinhas, Sacis [one legged but speedy Brazilian forest tricksters, generally black] etc.

There is too much ground to cover to comment on this straight away; here begins instead the first Cyprianic text relating to the gnomes:

The gnomes

NOW CLASSIFICATION HAS BEEN MADE of the types of spirits; detailing the elements they inhabit, the properties and functions with which they are entrusted, according to the innate instincts or will of the King of Hosts. We supplicate Him for their cooperation in our magical undertakings. We are going to now deal with other spiritual beings distinct in every way from these. They form a different legion and they work and act with absolute freedom in relation to the others.

The designation of these spirits is gnomes. In the annals of magic Arbatel defines them as follows:

The spirit guardians of treasures, friends of humanity, of which they comprise an integral part, are invulnerable to our subtler enchantments.

This statement, written by great Arbatel, has been badly interpreted in one of its more significant parts. This is because in the overall science of the genii they are such a non-uniform type. Such are the principles of the versicle indicated above, from the Red Book, the masterpiece of Arbatel. This work is in Arabic from which I take the translation. The secrets of these arcana are not available without speaking a conjuration to take control of the original rare book, written on parchment. Olympiadorus and Sinesius tried in vain to copy it, for as they wrote the characters were erased. Nevertheless, such was their desire to know it, that they were able to retain in the memory some paragraphs. These were very useful to them in experiments of alchemy, to make artificially gold and diamonds …

At face value the name Arbatel suggests the grimoire of the same name. *Arbatel* does contain references to elemental spirits and to treasure. In the former as in much else it plainly follows Paracelsus. A useful account of these influences can be obtained from the enlightening introduction to Peterson's edition. The quotation however does not appear; the implied reference is to Paracelsian magic and its sources. For our purposes Olympiadorus (6th century CE) and Synesius (4th century CE) may be defined briefly. They were Alexandrian Neoplatonists; both are associated with an interest in alchemy, Hermes Trismigestus and the *Chaldean Oracles*. The implied role of spirits in such processes is also thoroughly Paracelsian.

… Leaving these digressions aside, we will say that the qualification of *guardians of treasures* alluded to is hyperbolic, this meaning is but apparent. The author speaks not only of hidden treasures in the form of minerals, precious stones, coined currency, etc., but also those concealed in the mind of man. For understand well, a greater wealth than we mortals usually possess is faithfully guarded by them. The way of supreme perfection is to gain submission by free will of these spirits to the matter.

The case is that our spirit is constituted in such a way, that into it enter an immensity of small spirits. These work constantly in the development of our ideas and in direct relation with the *gnomes* are produced in our soul sensations of pleasure, joy, value, love, affection, fear, sadness

and many others. Without exact knowledge of their origin, these seize of us absolutely. These spirits are so tiny that to make any comparison, we would have to say that they resemble atoms …

A more modern author may well have compared them to sub-atomic particles, which move and penetrate. However, more apropos of our subject and what is to follow in the third part of this section, is the following from the Hermetica:

> Cosmos itself is full … with bodies, diverse in quality and form, possessing each its proper kind and size. And of these bodies one is greater or less than another, by difference of strength and size. Of course, the stronger of them are more easily perceived, just as the larger. The lesser ones, however, or the more minute, can scarcely be perceived, or not at all … whence many … think they are not bodies, and that there are void spaces, which is impossible. This [Sensible] Cosmos … is fully filled with bodies and living beings … the proper shape of which we do not all behold, but [see] some large beyond their proper measure, some very small; either because of the great space which lies between [them and ourselves], or else because our sight is dull; so that they seem to us to be minute, or by the multitude are thought not to exist at all, because of their too great tenuousness. I mean the daimons – who, I believe, have their abode with us – and heroes, who abide between the purest part of air above us and the earth; where it is ever cloudless, and there is no stirring from the Signs.
>
> *Asclepius* 33

Here plainly there is a conception of spirits who are or seem to be of minute size. These include daimons, who are 'with us' – as in the medico-magic of the decans – and the heroes dwelling in the higher atmosphere, whose role is crucial to Theurgic eschatology; in short, aerial rather than terrestrial spirits.

The conception of these spirits in our text illustrates the experimental Hermeticism of Paracelsian magic influencing the later grimoires. That collectors of grimoire manuscripts were influenced by this thinking is clear from the *Landowne* 1202 *Key*. The same line passes through the *Comte de Gabalis* to the Bibliothèque Bleue.

> … There exists no obstacle to their motion, in the fulfilment of their work. As soon as we appear on the face of this orb and inhale the first breath of life, we are victims of their beneficial invasion. They accompany and direct us towards the destiny that Providence indicated to us in advance.
>
> So complex, ample and important is that which they perform in our lives, we can almost say that we depend upon them. We write this without regret, for the natural reason that we have to understand the gnomes to explain many phenomena that happen to us which until now have lacked clear explanation.
>
> The residence of the gnomes is the airwaves, and they, like their dwellings, are never at rest. In addition they have the property to penetrate all the pores of the Earth and filter into the heart of mountains. They have absolute power over the imagination of man, being his guide in all dangers, his inspiration when in doubt, and his horoscope for the future. From them, nearly always, come those preoccupations particular to us.
>
> They are the transmitting zephyr of the orders, demands or requests of men to the spirits and of

these to each other. Thus convictions come of good and bad things, even to the detriment of rational beings. Their voice drags them to their destiny, trying to rid themselves of their burden, striking the obstacles that are found to their steps. Ruin comes in this way to the power of other types of spirits. For nothing can resist their just impulses; as previously stated, the gnomes have, as their main mission, to guard against and balance the threat of malignant spirits.

Also we have made clear that the influence or action of the gnomes is exerted upon the brain. Therefore, they are engenderers of the illusion of the senses. They love man and they provide an immaterial life to him, they make him dream and they teach him to feel. It is not true that the dream is no more than a repetition of thoughts already imprinted on our encephalic mass. No, by these same gnomes the imagination is incessantly urged to work. It is able to create at any moment. If it lacked these mechanics, it would be confused until the moment it arrived at the great transformation, which would not be distant. Different degrees of mental activity and rest can only exist in relation to these 'cells' that vibrate in our understanding …

These spirits – able to penetrate physical bodies – form part of the understanding of life and magic; for Hermetic and Paracelsian magicians alike. Cyprian's use of the term *gnome* in this context is distinct from but parallel to the elemental earth spirit. The minuteness is not necessarily literal, but speaks of their ability to enter any body: animal, vegetable or mineral. Cyprian chooses to emphasise their penetration – and motion – within our mental or spiritual being. The elevation caused by their entering thence is part of the magician's initiation, a fact the Swiss magician-doctor understood very well. He describes the beneficial effects of conjunctions of Olympic spirits occurring within people like those of the planets outside them; Peterson in his introduction to *Arbatel* writes: *the Olympic spirits … are the stars in people*. Our present text enlarges upon this benign influence:

Nothing is as beautiful as to surrender to these spirits when they provide us with platonic pleasures. We do not enjoy the soul in unison, unless it is purified and learns to contemplate divine or supernatural things, when transported by these graceful spirits on wings of desire to unknown regions. They cause us to experience a thousand sensations that surprise us, bringing forth in our mind vague ideas and outlines of a yearned for happiness, which we can then begin to obtain for ourselves.

We enjoy an ecstasy more and more embellished, elevating us to the resplendent Sun of Truth, which shines in the immense space of the supreme Good. Angels of misfortune fight to stop their progress, although in obedience to the laws of nature they cannot destroy it. Through their facility we detect the interference of these spirits with our aims, since they are intimately bound to them. Thus it is that if we commit harm, after the inner hesitation, we have remorse; and if the result is good then indescribable joy and satisfaction inhabits the manifest soul through realisation of their work. How else can we explain that joy or grief *sui generis* which we sometimes have, which without visible cause awakens in us? It is through the gnomes causing echoes in our central nervous system. It is they who warn us, either not to begin or to release the brakes of discouragement. Little by little with sudden impressions they guard against and familiarise us to the temptation we are to suffer, in this way making us superior to it.

Is it not true that often when we speak of a person we have not seen for a long time, he happens to appear before our eyes brief moments later? Then to what can this be attributed, if not to the gnomes? The uneasiness that assaults us when nearby a stranger watches us; that antipathy or affection that is born at the first glance between two people, and the good predisposition we

have towards the magnanimous stars, what are these but so many examples of the existence of these spirits in contact with us?

Yes, one hundred times yes; they flow within us; our inseparable companions during the transit that, shorter than long, we all undergo. We must try to make ourselves deserving of their aid, through reflection upon their actions, taking care that their call is followed by submission to its inclinations. Thus we will arrive most directly at the sum of the wisdom allotted by the High One to his chosen.

The following chapter also deals with elemental spirits after a brief preamble. The meat of the chapter is interleaved with unnecessary material which I have omitted.

Of the Infinite

YOU WILL FIND the infinite in matter, in space, in movement, in the stars who inhabit the celestial vault; in whatever things toward which you direct you attention or vision. Man must be proud of the exploration that penetrates to the bottomless depths. Of which, thanks to his wisdom, many of the secrets of nature are born within him.

It is necessary, nevertheless, to put aside the great majority of writings and systems. They are produced by fits of imagination, the restlessness of men fixated on securing great and rapid fame. All works must be exiled that have such character. Welcome only the renowned ones, which all people admit reveal secrets of the infinite. These magical words alone contain wonderful and strange arcana.

Primary among the infinite things man contemplates is Space. Of this one can say that it is the world of prodigies and mysteries. They take place constantly before us, without them we have not the slightest idea. Space is populated with an innumerable multitude of beings of sinister appearance, but in reality these beings are most amenable. They are lovers of our science, subtle, helpful towards ingenious or wise men, enemies of stupid and ignorant ones.

The beings of this class who colonise the air are called sylphs; those that populate the seas and rivers undines. Those which populate the Earth and its interior are called, gnomes. They are the guardians of metals and stones. The gnomes, as I have said, have virtue in the highest degree, being propitious to wise and ingenious men. They provide to those possessing these qualities, the treasures of stones and metals; without seeking any reward other than the satisfaction of being helpful.

In the burning core of the Earth is the region of fire, there the salamanders, propitious to philosophers, live.

Another class of invisible beings exist called *genii familiares*. Socrates, Pythagoras, Plato, Celsus, Zoroaster and many other luminaries of the highest spheres of philosophy – dominating every branch of human knowledge – had a genius familiaris possessed of excellent wisdom. So do all people as well as these famous personalities. All have a genius that inspires them. The coarsest men do not hear them and are blind to their existence. Nevertheless they positively influence all judgments a man forms, though they are less effective and active in influencing a fool than the wise.

Besides these types, I could enumerate others, such as the duendes and trasgos. These dedicate themselves to bothering men with blows, noises and many other manifestations that inform us of their existence.

The duendes belong to Iberian folklore; they resemble goblins and will be encountered again later. Trasgos originate in the same traditions.

The following section concerning the gnomes mentioned above is from a later portion of the text. I take it out of sequence for convenience in understanding these entities.

Invocation to the gnomes so that they are propitious

The gnomes play a very important role in all invocations. These spirits transmit our petitions to those to whom we direct them. Due to the nature of their intelligence, manifestations can result in harm to our minds, or disturb our senses; they could surprise us and cause death by fright. Or if we are indiscreet about wonderful or celestial manifestations we have witnessed, when mentioning the event we could give people the impression that we are crazy, ignorant or possessed. This surely would make us lose the esteem of many people who would form a prejudicial opinion. For these and other causes hidden from our sight, sometimes they do not show themselves inclined to help in our enterprises, making it extremely difficult to achieve our desires.

In order to obtain their beneficial influence it is advisable for us, before the invocation of spirits whose appearance or aid we solicit, to appeal to the gnomes for assistance, reciting by heart the following oration:

Oh, admirable and incomprehensible genies! With blind faith and humble heart, I throw myself upon your mercy. My hope is that – as you direct my steps and actions from the moment I appeared upon this planet until that one in which, my mission completed, you collect my spirit to accompany it to sidereal worlds, to the place that the Supreme Creator has reserved to us in his inscrutable aims – so equally will you lend your aid in transmitting faithfully my requests to the celestial (or infernal) spirits, without varying the conception of my words or intentions. Look favourably on the purity of my feelings; my great desire and confidence, my discretion and reserve; you appreciate all the qualities that I have and repair in me those defects until now not rejected, nor do you make cause to withhold your cooperation from me, but work constantly in perfecting me from all impurity to make me worthy of the gifts that Divinity grants its chosen ones, and to give thanks with all my soul during the time of my peregrination on this planet, for the favour that I receive from you. Amen.

Liturgical Transplants and Magic

MY APPROACH, throughout this Encyclopædia, is essentially ecumenical or open-ended. It is not my role to tell people what theology or cultural background to prefer. Description of the evolution of Western magic from the synthesis period, involving Jewish, pagan and Christian expressions, involves commonalities that require appreciation. For the first time in thousands of years another synthesis period is emerging from the meeting of Western and African traditions – among others – in a newly globalised world. Commonalities provide options for synthesis, for mutual understanding, for adaptation in various ways. Many of these options I leave for the reader, or larger movements, to explore in their own way.

The approach employed in these two particular volumes provides a profound non-denominational model, whereby ritual processes within Western magic can be compared. This regardless of whether a Supreme Deity concept is superimposed on the archaic practical agencies, or indeed which Supreme Deity is preferred if so. So too the names of the practical agencies, and their cultural origins, are in large part left open; once one understands that these names indicate positions and roles, one may proceed to structure or restructure rituals on that basis.

All this places considerable responsibility with the reader, but also circumvents the limitations implicit had I approached the project differently; saying 'these are my gods, these are my spirit superiors and spirits, work my system by rote and you won't have to think very hard.' That approach has been employed extensively and has not provided much by way of insight; reinforcing differences rather than revealing underlying patterns and their syncretic basis. If anything misunderstandings and artificial elements have proliferated by this means. Invention without attention to the underlying principles has had many failings. The need for the kind of analysis I have undertaken is reinforced rather than lessened in consequence.

However, I have anticipated some, indeed many, of the difficulties readers will face. Evolving a local or personal synthesis – with its preferences and theology in place – with organising principles based on the more universal model, is facilitated in various ways.

For example, the selection of the *Grimorium Verum* as the operating system serves several purposes.

- Hierarchical: The chiefs, their deputies and subordinates are the best organised example within the genre. The central advantage of an intermediary spirit within the operating system is an additional and conceptually essential plus. Once the role of the Four Kings is reintegrated, goetic ritual on the grimoire model as a whole can be explored in a coherent form for the first time in the Occult revival.

- Syncretic: The parallels with Kimbanda – while not overlooking cultural distinctions – provide insight into the relations of goetia and New World traditions. The parallels with ancient Underworld trinities and the workings of the *PGM* etc. provide additional routes forward.

• Similarly the reader is not obliged to abandon modern rituals in favour of exclusively traditional modes. The organising structures of *Verum* and of *Pyramidos* are compatible; the timing of the prayer for success coincides with the Thelemic Adorations of the Sun (supplementary rather than either/or), and so on.

My recommendation of *Pyramidos* as the frame ritual for a modern liturgical transplant also takes account of several factors. In particular any readers interested in the papyri, in Paganism, in Thelema or in ancient syncretic magic should be aware of the phenomenal utility of making this ritual the basis of their work with the grimoire. There are several reasons for this, some of which will become clearer through use. In the meantime a brief outline of the reasons will assist the reader in making the transition.

Verum has a very marked trinitarian structure. The book itself is written in three parts. In its hierarchy there are three chiefs of the spirits, each with two deputies who each have three subordinates. In the original text conjurations by Father, Son and Holy Ghost are frequent – chthonic substitutions have been discussed in this volume. In addition the design of the magical circle consists of a double ring containing a triangle, and so on. The structure of *Pyramidos* is similarly triadic. It is a fairly simple matter to correlate the three deities which principally preside over *Pyramidos* with the chiefs of the *Verum* system; each deity having authority over the chiefs, their deputies and their subordinates.

Principal syncretic deity	Hermes- Chthonios	Hades or Dis Pater	Hecate or Artemis
Pyramidos deity	Tahuti	Hoor-Apep (Set-Horus)	Asi (Isis)
Verum Chief	Lucifer	Belzebuth	Astaroth
Pyramid direction	East	North-West	South-West

Goetic work, which of course is what *Verum* is all about, involves religious ritual, and always has done, long before either Christianity or the grimoires. This background makes a confession part and parcel of the procedure of goetic magic; *Pyramidos* contains a confession. Some of the formulæ in *Verum* require a Mass to be said; *Pyramidos* contains a Mass. The presence in the ritual of a confession and a Mass enables these important elements to be retained outside Catholic theology. Both are required in the context of goetic ritual, and have deep roots in Dionysian rites. The difference between natural religion and later revealed religion has been addressed previously in this respect. It does not obviate these requirements, but deeply concerns both archaic and resurgent aspects of Goetia.

In addition *Pyramidos* contains a very useful opening and closing ceremony which can frame rituals of evocation. All in all *Pyramidos* is capable of seamless assimilation to the practice of goetic magic on the *Verum* model. The triadic structure of the ritual; the incorporation of dance or circumambulation in place of theologically slanted or spirit-phobic banishing processes; the readily memorised and potent employment of rhyme, are powerful arguments in its favour.

The facility with which *Israfel* – the Invocation of Thoth – is readily incorporated between the opening and closing provides a model for the use of divine invocation as an alternative to grimoire

based processes. This model implies the use of ritual composition; creativity within a structured context versus performance by rote.

Invocation of the Kings in Image-making &c.

O Eastern Oriens, most shining, most excellent King, who reigns and hath command in Eastern Regions, whose Kingdom commenced at the beginning of the World and will endure until the end of the Ages;

O thou Paymon, most glorious Queen, who holds powerful dominion in the Western Regions of the Heavens;

O thou Ariton, most strong ruler, whose Kingdom and Empire reaches into the cold regions of the North;

O thou Amaymon, King most noble, who holds sway over the regions of the South;

I invoke you all with power and I conjure you by the power of the Emperor Lucifer, your sovereign Lord, and the obedience that you owe to him, by Prince Belzebuth, most puissant, and by great and powerful Count Astaroth that you grant me your aid;

That you may consecrate the image here present as it is fit and meet to do and may you create it so that it may [insert intention, naming any person targeted etc.];

By the most holy name of Adonay, whose virtue hath no beginning and will have no end.

The name Ariton replaces Egyn here, but the reader inclined to restore the original name is free to do so. Similarly I chose to refer to Paymon as a Queen rather than a King, again the reader is free to adjust this if so inclined. If adapting the three latter parts, in reverse order: Adonay can be understood in other ways, but alternative names appropriate to Zervanist or Chaldean understanding would include Sabaoth. The statement of intent paragraph need not retain the same archaic language, but follow similar lines, while the conjuration of the chthonic chiefs requires little adjustment of essentials if any.

If wishing to use the spell in daily work, you can add: *in all things* after *your aid*, omitting the statement of intent; or alternatively adapt the latter as needed.

Invocation of Deputies (from the GrimoriumVerum or Grand Grimoire)

This adapted model, extracted from the Italian *Grimorium Verum* and from the *Grand Grimoire*, is suited to work with any of the deputies of those grimoires.

Emperor Lucifer, lord of all the sublunary spirits, I entreat thee to favour me in an adjuration, which I address to thy mighty minister N, for the purpose of forming a pact. I also entreat thee, Prince Belzebuth, to protect me in my undertaking, and, Count Astaroth, to be propitious unto me, and grant tonight that the great [name of deputy] appear to me in

human form, and that he may accord me, by virtue of the pact I propose [insert intention].

O grand N [deputy's name], *I pray thee to come forth and speak with me, by the Great, Powerful and Holy Adonay, thou shalt appear, come, by the will and command of N ... N ... and bringing all your power, place yourself in the power of he who calls, heeding all that he desires*.

Sanctus, Sanctus Regnum Verba præteragueque nihil!
Omnis spiritus rexurgat! Pax voluntas, fiat voluntate mea.

Adonay, Elohim, Ariel, Jehovah, Tetragrammaton,
Almouzin, Oriens, Pithona, Magoa, Cœlis,
Sylphæ, Flatuus,
Salamandræ, Ignis,
Undinæ, Aqua,
Gnomus, Terra,
te adoro, et te invoco. Amen.

I adjure thee N [deputy's name], *as the agent of the great living God, of his beloved Son and of the Holy Spirit, and by the power of great Adonay, Elohim, Ariel and Jehovah, to appear instantly, (or to send me your Messenger N) obliging thee to leave thy hiding place, wheresoever it may be by the authority of thine Emperor Lucifer, Prince Belzebuth and Count Astaroth and of Great Adonay, Elohim, Ariel and Jehovah*.

The Book of Saint Cyprian 2

The Book of Saint Cyprian

Second Part

COMMENT ON THE HIERARCHY

HAPTER SEVEN OF THE THIRD BOOK is entitled ‘Complete Hierarchy of the Infernal Spirits.’ This chapter recapitulates the hierarchy of the *Grand Grimoire*. This material is essentially already collated in the *True Grimoire*; give or take a detail here or there. Lucifer, Emperor; Belzebuth, Prince; Astaroth, Great Duke are the chief spirits of the infernal kingdom. Their deputies are Lucífuge, prime minister; Satanachia, great general; Agaliarept, great general; Fleurety, lieutenant general; Sargatanas, brigadier and Nebiros, field marshal.

A slight deviation from the *GG* format occurs in placing three special emissaries at the disposal of these deputies, to transmit their orders: Mirion, Belial and Anagaton. This may reflect the influence of the *GV* apparent elsewhere in the grimoire, the messengers representing a diminished substitute for Scirlin. Only Belial appears to have any previous history. The change does not appear to be serious or necessary (no invocation is offered for them, and they have no apparent place in the ceremony).

Lucifuge

Satanachia

Agaliarept

Flerury

Bargatanas

Mebiros

Sigils of the Emissaries

Mirion

Belial

Anagaton

The eighteen spirits subordinate to the deputies then follow; the text essentially following the *GG*. The powers of the deputies are then enumerated, the spirits subordinate to them being responsible for dispensing these to magicians.

Table of Chiefs, Deputies and Subordinates

Lucifer		Belzebuth		Astaroth	
Lucifuge Rofocale	Satanachia	Agaliarept	Fleruty	Sargatanas	Nebiros
Bael	Pruslas	Buer	Bathin	Loray	Ipos
Agares	Amon	Gusoin	Purson	Valefor	Naberius
Marbas	Barbatos	Botis	Eligor	Foraii	Glasyabolas

The order of allocating deputies to Chiefs differs from the *GV* order due to omitting Tarchimache (3rd) and placing his replacement, Lucifuge, in 1st position, thus changing the ruler of Agaliarept. This is the major difficulty in resolving *TG* and *GG* hierarchies into a common system. This could be resolved in various ways, but note that *GG* conjurations call

upon all three Chiefs when conjuring a Deputy, thus reducing the need for changes, especially since the subordinates are not the same as in *GV*.

It is a curious fact that the *Grand Grimoire* has been often supposed a not especially serious grimoire. Its nature has been thought sensationalist, or some kind of imposture at the expense of the reader. At the same time a quite artificial reputation has accrued to the *Goetia of Solomon*. Virtually ever since Crowley pirated Mathers' transcription and editing of it, the latter has been accorded the status of some kind of über-grimoire.

It is interesting then to compare them in terms of a principal part of goetic grimoires, their account of their hierarchy and its role in ritual procedure. Certainly in both cases the origin of the main body of spirits has been from Weyer's *Pseudomonarchia*. There however the resemblance ends: the *Grand Grimoire* gives a full account of its operative hierarchy, the Superiors, their Deputies and the subordinates. It gives sigils for both the first two categories, along with powers associated with the Subordinates (the Chiefs are not working spirits; their role is the granting of authority). For the subordinates it gives no sigils, and no account of their powers; in context they are simply the executors of powers associated with their leader. From this we can deduce fairly logically that the employment of sigils is associated with the forming of pacts with Chiefs and Deputies, and that the benefits associated with this arrangement are administered by proxy. The magician does not require the sigils of the subordinates, since they act under the authority of superior spirits with whom he has an arrangement.

The *Goetia of Solomon* by contrast gives sigils and powers for the seventy two spirits who form its catalogue, all apparently considered subordinates. These, so we are informed, are under the rule of Four Kings of the cardinal points. Also by extension, as can be readily extrapolated from external sources, the four elements. The role of the Kings is said to be essential to the process. Judging from the role of such leaders in the *Grand Grimoire* – in other grimoires, and also the appeals to the gods of the Underworld in the papyri – this is a justifiable assertion. However, there is no account whatever of them, nor of who rules whom, nor of any sigils, nor a description of their powers.

This is a remarkable omission, especially given the regard it is held in amongst aficionados of the genre. We need hardly add that the Four Kings, whose description is so inadequate, were likely originally envisaged as deputies of superior spirits of whom no account is given at all. By contrast, to conclude, the operating system of the *Grand Grimoire* is both more coherent and complete. Its procedure is clear and comprehensive; the relations between the ranks of its operative spirits are clearly delineated without omissions.

THE FOLLOWING MATERIAL is excerpted from the section of the grimoire entitled 'Chaldean and Egyptian Magic: Philtres, Enchantments, Witchcraft and Sorceries.' I do not advocate the literal use of any formula involving cruelty to animals. On the contrary, the particular creatures employed should be regarded as totem animals for this style of magic. The resemblance of the frog or toad to a human being underlies many of the spells herein. This may encourage some experimentation with variations on poppet spells. The humanoid quality this symbolism bestows upon the toad is also a clue to the implicit totemic attribution of the three creatures; toad, most human, to Lucifer (*GV* stresses non-monstrous appearance as a human child); cat, lunar, to Astaroth (Artemisia); bat, winged and nocturnal, to Belzebuth. As will be seen, this trinity is directly invoked in several of the spells involving these creatures. Following the link between mansions and spirits in animal form, these creatures may be read as heraldic symbols for employment in magical images; whether as godforms, spirit shapes, engraved or drawn on talismans, or made from wax or clay and so forth.

It is a given by now that the three superiors of the *Grand Grimoire* hierarchy and those of the *GV* are Lucifer, Belzebuth and Astaroth; the Emperor, Prince and Grand Duke. So too there are grounds for invoking the Four Kings in ceremonial spell-workings; gaining the implicit assistance of their subordinates. The *Book of Saint Cyprian* gives numerous examples of spell working – of a much less ceremonial nature – in which the unholy trinity is invoked. This does not begin with the *GV* cycle; firstly, the structure and content of some of the spells have linear descent from the papyri. More specifically, the invoking in spells of these three names has a Byzantine precedent: a love spell, wherein a magical image is wrought and marked with the name of the target and their mother (the use of the latter is common in the papyri). The names of *Loutzipher, Beelzeboul* and *Astaroth* are written on a strip of paper which is inserted in the spine of the doll. At a subsequent point the image is sweated over a fire for three successive nights while conjuring these three spirits for assistance. (*LDA* 267; Delatte's *Anecdota* 459–460 from *P* f146v).

Many examples from the *Book of Saint Cyprian* – employing toads, cats and bats – follow below, but the principle is not restricted to these examples:

In order to cause the evil eye

Take the eyes of a male lion and dry them under the light of the moon, when it is in the first quarter. When they are dried, make an infusion with some peppercorns in a bottle of old white wine. Leave undisturbed until the moon returns to the first quarter. Once the infusion is ready, filter the wine through a fine clean cloth, and add a spoonful of honey. Then you will remain locked in a dark room for twenty-four hours. At the end of which, you will drink a small glass of the concoction, elevating your spirit and pronouncing these words: *Lucifer, Belzebuth, Astaroth; turn your infernal power against N, Amen*.

Next seek out the one you wish harm, with eyes lowered so as not to see people you wish no harm upon. When you find them you will stare at them for the duration of several minutes, exclaiming mentally: *By your virtue, Lucifer, Belzebuth, Astaroth, my will is done! Amen*.

It is proven that, when this experiment is performed in the form described, the person against whom you have directed it will immediately suffer the effects of your curse.

Here the ruling triad, Lucifer, Belzebuth and Astaroth are invoked as an Infernal Trinity. This L:B:A formula is a counterpart of the *Lucifer, Belzebuth, Satan* formula found elsewhere and referred to as L:B:S; my preference is for the former.

There are similarities, but also differences, when comparing the spells worked invoking three superiors to those invoking four kings. How high or low the degree of ceremony observed happens to be does not appear to be an arbiter between them, although overly select literary examples might suggest otherwise. Rather the key difference is at what point in ritual they occur; the Four Kings when invoked are called before the spell is worked, whereas the three superiors are invoked during spell work.

There is a difference too in terms of status; invoking the four could open for a spell worked with the superiors, the opposite would be redundant. Incidentally, in the *GV* many actions are performed in the name of the Holy Trinity; hermeneutically – as in Kimbanda – interchangeable with the Infernal Trinity.

ENCHANTMENTS PRODUCED BY THE VIRTUES & QUALITIES OF TOADS

These kinds of spells are very easy to perform, according to Saint Cyprian they have the greatest power of all. In his book *The Legend of the Magician* he tells us that the toad has a great and invincible magical power, for it has a pact with Lucifer, ever since it became the food which Lucifer gives to souls in hell. Thus the spells and charms of the toad are an ongoing enactment issuing from this pact.

Spells of the toad with the sewn eyes

Choose a large toad, male if the spell is for a man, female if for a woman. Once you have it caught it, hold it in your right hand and pass it below your belly five times saying, mentally, the following words: *Toad, little toad, as I pass you below my belly, thus N does not have peace nor rest, while they do not come here, in their whole heart and body, soul and life*.

These words being said, take a very fine needle threaded with green silk. Sew the eyelids of the toad closed; taking care not to hurt the eyes, because otherwise the person you wish to enchant will be blinded. Stay close to the edge of the eyelids, in order that the toad's eyes are concealed, but without having suffered damage.

These words are then spoken to the toad with the sewn eyes: *Toad: by the power of Lucifer, the prince of Belzebuth, I sewed your eyes, thus make N so that in the whole world while without my company they do not have peace nor rest as long as they do not come to me, and walk blind to all other women (or men, according to the sex of the person who you enchant). Loving and thinking of me only. N, you are here tied prisoner and without seeing the sun or the moon, while you love me not. I will not release you here; here you are captive, imprisoned just as this toad is*.

The pot or container in which the toad is placed has to contain a little water, which will be changed every day.

Note the invoking of Lucifer and Belzebuth in the above spell, paralleled below. There is no requirement for angels at this level of working at least, and appeal is made exclusively to superiors of the infernal spirits.

Spell of the toad with the sewn mouth

Take a large fine toad and sew up its mouth with black silk thread, and after its mouth is sewn, say the following words: *Toad: I, by the power of Lucifer, Belzebuth and Astaroth and by all the infernal spirits, condemn N, that they will not have a single hour of health in the future, because I place their life within the mouth of this toad, and just as he will pass away little by little and finally perish, this will happen to them also by the power of Lucifer, of Belzebuth, Astaroth and all the infernal spirits*.

It is necessary to know that, if after the spell has begun to work, you have regrets, then you can undo it easily. Remove the toad from the pot, unsew the mouth and give him cow's milk to drink for five days. When removing him from the pot, the following words must be spoken: *By the power of Lucifer, Belzebuth, of Astaroth and all the infernal spirits, my will is ended with the spell that weighed on N so let them recover their health by means of my desires, as this toad is going to recover it by the means of my care*.

As in the previous spell, the sex of the toad will have to be the same as that of the person against whom it is performed.

Note the invocation in this spell of the ruling triad (of both *True* and *Grand* grimoires); plainly this is in their role as chiefs of the lesser spirits.

Witchcraft of the toad to create love against the will of a person and to secure marriage

When one enamoured wishes to marry the object of their desire as quickly as possible, but he remains cold or obstinate and does not want the marriage or union: it can be hastened and change caused in him, first in thoughts and later in feelings, in the following way:

Take an object belonging to the desired one and tie it against the belly of the toad, next the feet of the toad are tied with a red ribbon. Place the toad in a pot or earthenware jar with a little cow's milk. Having done this, the following words are spoken, having taken good care to place your lips over the mouth of the pot: *N* (the name of the person desired) *as I have thus imprisoned this toad within this pot, which does not see the sun nor the moon, thus you will see no woman, neither married nor unmarried, nor widow. You will only direct your thoughts toward me; and as this toad has bound legs, therefore I imprison yours and you cannot move them but towards my house; and just as this toad lives within this pot, starving and tortured, thus you will live while you do not marry or unite with me*.

These words said the pot is sealed so that the toad does not see the light of day; later, when you have secured your desire, you release the toad, remove the object that you tied around its belly, without causing it harm, and care for him well, understanding that otherwise the target would

undergo the same privations as the toad. This operation can be applied equally to a man as to a woman.

In order to make and undo an evil spell

Take a black toad and sew up its mouth with black silk. Next tie the fingers of the toad one by one with strands of black wool, so they form a shape for hanging it by. Then taking the main fibre of the wool, suspend it in a chimney so that the toad's belly faces upwards. At midnight call the Devil (Lucifer) with each tolling of the clock, and then turn over the toad, uttering the following words: *Impure tiny creature, by the power of the devil, to whom I sold my body and not my soul, I command you: do not permit one shade of happiness on the Earth be enjoyed by N. As I placed its health within the mouth of this toad and thus it has to die, thus dies also N who I conjure three times in the name of the devil, the devil, the devil*. The following morning, put the toad into a clay pot and seal it hermetically. In order to undo the effects of this spell, supposing that the person would suffer too much as a result of it, remove the toad from the pot, unstitch its mouth and let him drink fresh cow's milk for seven days.

The demonology of this text is clarified by the note in parentheses. Lucifer is the chief, or Devil, rather than Satan.

In order to cause a man to dislike his wife or the woman he lives with; or vice versa

Procure a fine young toad of the appropriate sex, and sew its eyes closed with black silk. Take care – as already indicated in the previous instructions – of not hurting the eyes. This operation performed, proceed in the same manner as previously, replacing the words with the following: *Impure tiny creature! In the name of the devil, to whom I sold my body, but not my soul, as I sewed your eyes closed, so let it be with N, so that (she or he) does not like any other person but me, and is blind to all the other women (or men)*.

Suspend the toad in the chimney of the kitchen for twelve hours, then put him carefully in a clay pot which you hermetically seal. The words that you speak, when imprisoning the toad in the pot, are the following: *N you are imprisoned here and tied and you will not see the light of the sun nor that of the moon while you do not yet love me in your heart. Stay there, devil, devil, devil*.

In this spell, as in the others where nothing is indicated, you will have to refresh the water the toad is in every day.

Method to precipitate marriage

Take a black toad and tie around his body two ribbons, one red and the other black, these must serve to tie to his belly an object belonging to the person who you want to enchant. Place it in a clay jar, saying these words: *N, if you on land or water care for another, or in your thoughts hold anyone other than I, the devil, to whom I trusted my luck, will lock you up; you will be locked in a world of suffering, in the same way that I lock up this toad, and you will not leave it unless to marry me*.

After uttering these words, seal up the jar carefully, refreshing the water daily for the toad, this

is essential for his survival. The day when the marriage is fixed, you set him free. Take proper care to leave him near a pool and not to mistreat him, because otherwise the marriage, though celebrated, will result in an unbearable life for both spouses.

SPELLS BY MEANS OF BLACK CATS

Great magic of the fava beans

To obtain the protection and aid of a demon without making a pact with him, kill a black cat, on a Saturday, on the stroke of midnight. Bury it in land near your house, after you have put a bean in each eye, another one underneath the tail and another one in each ear. After this, you cover the cat with earth and water it every night, that is until the beans have grown and are mature. When this happens, cut them at the base and take them to your house. Place each bean in your mouth in turn, when you become invisible it is because that bean has the power and thereafter you can penetrate any place without being seen.

When watering the beans: make a fist with your thumb in the palm of the left hand, grasping it tight with the middle finger. Thus you may command the devil that appears to you; this spirit will thenceforth appear to you unconditionally, and do your bidding. When you go to water the beans, there will appear to you many ghosts with the purpose of frightening you and preventing your success. The reason for this is very simple; it does not please the demon to put itself under the service of anybody, who has not been given to them in body and soul. Be not afraid when they appear to you, as they cannot harm you. To assure this, before every action, make the sign of the Cross and say a Credo.

The following spell is one of those credited to Exu Midnight's instruction to Cyprian; As the Exu identified with the *GV* spirit Hael, he interlinks Kimbanda, Cyprian and the *GV* hierarchy. Ioannis Marathakis has traced the origins of the spell to the technical *Hermetica*. The invisibility spell of the *GV* has the same origin.

Magic of the black cat's skull

Boil a cauldron of water upon white wood of grapevine and of willow, and when it comes to the boil place within it a live black cat, letting it cook until the bones separate from the flesh. Having conducted this operation, place all the bones into a cloth. Position yourself in front of a mirror, putting them bone by bone into your mouth until your reflection disappears from the mirror, revealing that this is the bone which has the virtue to render invisible the person who carries it in their mouth. When you want to go to some place without being seen you place the bone in your mouth and say: *I want to be in (such a place) by the power of black magic*.

Take note that there is no necessity to insert the entire bone in order to make the test in the mirror; it is enough for it to go in a little way past the teeth.

Another enchantment by means of black cats

When a black cat unites with a cat of the same colour, take a pair of scissors and cut a handful of hairs from them both. Next combine them with rosemary and burn them to ash. Put the ash in a glass bottle with a few drops of spirit of sal ammoniac, sealing the bottle carefully so that its spirit is always strong. Once the preparation is made, you will take the bottle with your right hand and say the following words: *Ash that by my own hands was burned and hair that with steel scissors was cut from the cat, all persons who N gives you to smell this are enchanted. By the power of God and Maria Santísima, his mother. And God would not be God were this not so, you will be deranged or dead, mutilated or one-eyed*.

Having fulfilled this ceremony, refocus all your willpower upon the flask so that it gains all the power of magic your heart desires. When the occasion comes you offer it to smell as if was a fragrant water, to the person you want to love you. They shall be as a cat plunged deep in a knotted sack, which bends to your will as cane yields to the wind.

The next spell is also credited to Exu Midnight aka Hael's instruction to Cyprian.

In order to take revenge on a person and to cause him harm

When you want vengeance on an enemy, proceed as follows. Tie a black cat (without one white hair) by the back legs with a hemp rope. To conduct this operation, you take the bound cat to a forest or solitary crossroads, and there say the following: *I, N, by authority of the Omnipotent God, command that the demon appears to me, under pain of disobedience to the rule of the superiors. I, by the mighty power of black magic, command you – oh demon – Lucifer or Satan, who I put in the body of N, and also I order you, in the name of that same omnipotent God, that you do not leave this body before I ordain it and you do everything that my wish consists of:* (one says here what you desire the demon to do). *Oh, great Lucifer, emperor of everything infernal, I catch you and I stop you and I bind you in the body of N, just as I have imprisoned and bound this black cat. In order that you do everything so ever I want, I offer this black cat to you, and I will give it to you when you accomplish my desires*.

When the demon has carried out its obligation you go to the site at which you made the spell and you say twice consecutively: *Lucifer, Lucifer, you have here what you were promised* , and then release the cat.

How to obtain two devils with the eyes of a black cat

You will kill a black cat without a single white or grey hair. After you have removed its eyes put them inside two eggs laid by a black hen, taking care that each eye is placed separately in each egg. Having done this, set them to work by completely hiding them within horse dung; be aware, it is essential that the dung is and will remain hot during the gestation of the devils. Saint Cyprian says, you must go every day to the pile of dung for a month; this is the time that it takes the devils to be born. In your daily visit to the dung that conceals both eggs, in which the devils will be gestating, the following words are delivered as an oration:

Oh great Lucifer! I give these two eyes to you of a black cat, so that you, my great friend Lucifer, are favourable to me in the plea I make at your feet. My great minister and friend Satan [Satanás], equipped with power, effectiveness and cunning that the Supreme Being

gave you, grant all the black magic which you dedicate to the damage and harm of humanity to this operation. These two eyes of a black cat I entrust to you, so that from them devils are born, that will accompany me eternally. Give them by my black magic to Maria Padilha, all her family and all the devils of hell, handless, blind and deformed, so that from these are born two devils that provide money to me, because I want money by the power of Lucifer, my friend and companion from now on.

If you do what is related here then, at the month's end, not a day more, nor a day less, two devils will be born to you in the form of small lizards. Once they are born, place them within a pin box, of boxwood or ivory, and feed them on filings of iron or of steel. When you are in possession of these hell born creatures, you will be able to attain whatever you desire; for example, if you want money, it will suffice to open the box and say: *I want money*, and it will appear immediately, but with the single condition that you will not be able to give alms to the poor, nor pay to have masses said, for this money came from the devil.

This spell is particularly interesting in that in involves Maria Padilha, a key figure in Iberian folkloric magic, and in Kimbanda. Thus this spell invokes a Queen of the grimoires, the Sibyl in her darker guise.

Lucky black cat

Take a black cat, and every Tuesday, at midnight, rub its back with a little ground salt, reciting the following oration:

Oh Sovereign Planet! You who in this hour rule with your influences over the Moon, you I conjure by the virtues of this salt and of this black cat, and in the name of God the Creator, that you grant to me every kind of good thing, as much in health, as in peace and wealth.

This spell is readily adapted to use with a ceramic figure of a cat, or a statuette of the Egyptian cat goddess Bast. The employment of Tuesday nights and the midnight hour is interesting. A black cat is employed in a rite of Mars in the Sabean rites of *Picatrix*.

SPELLS BY MEANS OF A BAT

The bat has long been one of the animals employed by primitive magicians to enchant people. When you want to employ it do so in the following manner and for the purposes specified.

Spells employing bats occur in the magical papyri and elsewhere. Bat blood is employed in the grimoires, and gives its name to a magical ink employed in Hoodoo and related traditions.

In order to be loved

Supposing that a young person or lady wishes to marry a particular person, as quickly as possible; then you must work in the following way:

Provide yourself with a bat and sew up the eyes with a needle and strong thread. Once you have

conducted this operation, the needle and thread have acquired magical force and they will be used to make five points in the form of a cross, upon an object belonging to the person you want to enchant, pronouncing the following words: *N, I enchant you by the power and force of Lucifer, Belzebuth and Astaroth, so that you see neither the sun nor the moon, so long as you are not married to me. Therefore I conjure you to do that in the unextendable term of eight days, under pain of appeal to more powerful spells. Lucifer, Belzebuth, Astaroth, confirm my desire and force N to be subjugated in body and soul to me*.

When all this is executed and the person is enchanted, they will not have one moment of temporary rest, not one, for this effect is produced by the spell. If later on you do not want to be united with the person you enchanted, you must burn the object upon which the spell was cast.

Another formula for the same thing

Kill two bats, male and female, and take their blood, which you then add to spirit of sal ammoniac. Put all this in a glass bottle of a size that you can keep in your pocket. When you wish to charm a young woman or to enchant a man, it is sufficient to let them smell the contents of the bottle.

Controlling spell with mallow from a cemetery or church vestibule

Find three bunches of mallow, take them away and put them underneath the mattress of the bed in which you sleep, saying every day upon waking: *N, as this mallow was picked in a cemetery and placed beneath me, thus you will be imprisoned by the power of Lucifer and magic, and only when the corpses of the cemetery of the church see and find this mallow, that grew by the virtue of their fats, will you have my leave*.

These words must be repeated forcefully for nine consecutive days, in order to produce the desired effect.

Sanctum Regnum

The true way to make pacts with infernal spirits, without suffering any harm

THE TRUE SANCTUM REGNUM of the great Clavicle of Solomon has extreme importance, whether to acquire treasures, to obtain possession of a woman you desire, or to discover hidden secrets, or to become invisible, or to travel to any place that is desired, open all locks, in short, to realise every class of wonders. When you want to contract a pact with one of the major spirits, you will commence two days before the pact. Go to cut, with a new knife that has never been used, a wand of wild walnut, exactly at the moment when the sun appears on the horizon. Provide yourself with a lodestone,* two blessed wax candles and two talismans and choose a place for the execution, where nobody can disturb you. The pact can also be made in a room prepared for the purpose,† or in some chamber of a ruined castle; but it is best on top of a mountain as has been discussed, or at a crossroads next to a river.

When the site for the invocation has been chosen, accomplish also the following things. A young virgin goat is sacrificed there upon a Friday, its skin placed upon the ground, draw upon the skin with the lodestone concentric circles and the triangle. In the diagram the circle bears these words:

* We should mention also the stone *ematille* or *hæmatite*, which names are mentioned in many treatises of magic.

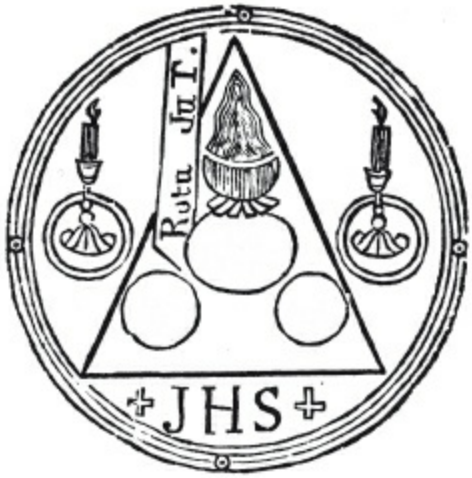
† It is seen in the first part, chapter four, what ceremony one will have to use to begin the initiation.

route to the treasure, but this has to be considered to have the following meanings:

route to eternity,
the infinite,
space,
the unfamiliar,
the time of the hidden thing,
of the mysterious thing, etc.

So that you may succeed in the drawing of the great cabalistic circle and the pacts, we reveal this secret next.

The talismans will be placed underneath the candlesticks that hold blessed wax candles, placed at their sides three crowns of verbena, basil or elderflower, picked on Saint John’s Eve; you may employ either one of these plants, or all three.



The *Grand Grimoire* specifies two wreaths of vervain, one around each candle, and that is the likely intention here. This aside, the variant herbs and gathering them on Saint John's Eve has the air of authenticity.

> The signs I.H.S. and the crosses that go at the base of the triangle serve to prevent any spirit harming the invoking magician. So long as he is very daring and fearless, he can dominate them.
>
> When everything is ready, place in front of the triangle a metal pan with some burning coals; on which odoriferous perfumes of incense and laurel will be placed.

The *Grand Grimoire* specifies brandy, camphor and incense to feed the fire. Again however, as with the wreaths, the substitution here has its merits; laurel being associated with Apollo.

> In the figure showing the triangle and great cabalistic circle of the pacts, will be seen the positioning of each object. All being well prepared, and at the hour of midnight, you will be stationed in the middle of the triangle; having in your right hand the mysterious wand with the great appeal to the spirit, and in your left the key, or Clavicle of Solomon, the request to the spirit, as well as the pact and the farewell to the spirit, which will be written beforehand. Having executed exactly what has been detailed here, you begin to recite the appeal or following invocation, with hope and fervour.

Regarding the two notes in the original text, it is indeed interesting that *Cyprian* replaces the bloodstone with a magnet. The substitution is a valid one, and judging from the note, also conscious and deliberate. Note also the description of the rite as an initiation, compatible with the definition of *route to the treasure*.

On this theme, a discussion of which may be found in *Geosophia*, the following spell from the Italian editions of the *True Grimoire* is particularly interesting.

For the Discovery of Treasure

> *Thesaurum queris? Thesaurum inveniens!*[*] Thus Lucifer answers when you call him; and you respond: *Da mihi aurum et dabo tibi thus et myram, ut fecerunt Magi venientes, ad Christum infantem in Bethlehem.*[†]

Then he will respond to you in Latin: *Pick up your wand and follow me!*

Without wasting a moment, exit the circle where you invoked the protection of the great King of the Spirits, and armed with the wand answer: *With you in life and in death, Amen!*

Then follow Lucifer, or the spirit that he sends in his place, taking care to walk in his footsteps.

Sometimes, to test the courage of the one who walks in the steps of an infernal power, the sky will be filled with lightning and thunderclaps, & the air and earth will be full of commotion.

All such cries and din will break off, and a hush will echo through the woods, forests, valleys, paths and deserts where man and the Spirit walk.

Turn neither to the right, nor to the left, but keep your eyes straight ahead, observing the shadow which goes before you in silence, gigantic and formidable.

Eventually the spirit will lead you to the entrance of the place where mighty Pluto confines his treasures in the bowels of the earth; beneath the iron gates of the great Vulcan.

* *Do you seek treasure? Treasure you shall find!*

† *Give me gold, & I will give you frankincense and myrrh, just as the Magi did when visiting the Christ child in Bethlehem.*

A large black dog, with a magnificent gold collar, will prevent you from entering, and will gnash his teeth, sending sparks blazing like diamonds in sunlight. This is a gnome, at whom you must point the wand, repeating three times: *Cerberus, Cerberus, Cerberus! By this wand, show me the way to the treasure*.

The dog will whine three times in reply, and will wrap its tail around your wand, to indicate where the treasure lies.

Walking in his footsteps, you will near the treasure, where the shade of a dead person will be waiting, namely, the person who hid the treasure, and he will want to fling himself upon you. Swiftly trace a circle with the wand and throw a coin, shouting to the shade: *Hitherto you shall come, and shall go no further! I will it, I command it, Amen!*

The shade will groan and grind its teeth, and will howl like a wounded animal, but it will be miraculously imprisoned by the power of the gnome, which is the servant of the servants of Lucifer. Then take four coins from the hoard with your left hand, and throw them behind you, over your shoulder in the direction of the four cardinal points of the Earth, while saying: *Lucifer, solve et repete!*

Then you can load as much gold as you can carry from the treasure, walking sixty paces backwards, in memory of the 15 ministers, the 15 red angels, the 15 black cherubim and the 15 black seraphim of Lucifer while saying: *Pape Satan Aleppe, Pater Filius, et Spiritus*.

You must be careful not to turn, and especially not to react to any noise behind you, or beneath your feet, or to your sides, because streaking the air with lightning, and making the earth tremble, all comprise the trickery of the shade of the dead one, to make you lose your chance to take the treasure.

It is necessary, therefore, that you arm yourself with courage, and not let yourself be affeared, for the spirit will take you back to the place where you invoked it, *secundum pacta convencta*.*

* In accordance with the pact.

Comment on the Rite

The whole structure and content of this rite is extremely interesting. The context is evidently a rite

similar to that in the *Grand Grimoire* and the reconstruction in the *Book of Cyprian*. An invocation of Lucifer and a circle with provision for going forth to the treasure are both understood. So too the wand is emphasised, central to proceedings; the wand of the *Grand Grimoire* or a close relative is implicit.

The King of the Spirits is also a common theme from the late grimoires, although the earlier pantheistic gods of the papyri are not dissimilar. In the context of both the *True* and *Grand* grimoires his likeliest name is Adonay; the 'Royal Word' of the Invocation (see *True Grimoire* 73). Whether this name was precisely associated with the God of the Cabalists is less certain than may be assumed; here it is difficult not to imagine it is synonymous with great Lucifer.

Apparent stock figures of a thoroughly Classical Underworld surround the penultimate scene of the magical drama. Firstly Pluto, aka Hades, is the King of this realm. His gates are the product of Vulcan's forge, but this is more than a mythic flourish in an otherwise concise text. This is the Lord of Fire, a central figure of ancient Goetia and the Mysteries most closely associated with it (such as those of Lemnos and Samothrace). Cerberus, whose name interestingly has no Latin equivalent, is also a key figure. A chapter was devoted to him in *Geosophia*, relating his various magical associations. Nor should we forget his classic intermediary role in the proto-typical skrying rituals underlying the Enochian system, Trithemius and many another. All derive from the necromantic roots of later rituals where the underworld context is less emphasised, even forgotten.

That it is Cerberus who guides the magician on the last stage of his journey is therefore doubly significant. We may only imagine what added power the wand gains from his touch. Twice we are told that the dog god is of the race of gnomes, a term fraught with meaning in the genre under exploration. So too we are told that here he acts in a protective role, underlining his psychopomp status.

The encounter with a dead man seems entirely natural in a treasure hunt, but to what atavistic instinct is owed our ready acquiescence? It is the instinctive association of the treasure hunt with themes embodied in necromantic traditions and ancient Mystery cults, unspoken but unforgotten.

Now, in matters of the diabolical, there is the matter of the Underworld, or even Hell. So in a grimoire, demons represent an eschatological motif.

Why God allows demons to torment His creatures

1 So that man obstinate in his faults serves as a terror and example to other men.

2 So that those that are not absolutely bad receive punishment in this world for the faults they commit.

3 So that the person who is not punished by demons strives to recognize God and to humble themselves to him.

4 So that there is punishment of minor offences to make amends.

5 So that men correct themselves, seeing the truth of divine justice.

6 So that the great power of God can be appreciated.

7 In order to show the great sanctity of some creatures.

8 In order to increase merits of the vitiated creatures, returning them to the path of righteousness. 9 In order to be further purified in all the senses.

10 So that His creatures have purgation in this world and are corrected from error, by seeing so much evil they can leave behind much good.

Clearly (2) implies that those who are absolutely bad are punished and purged further in the life to come. The whole world system assumed here, including or even particularly the afterlife component is predicated on the conception of purgation through suffering or striving. The activity of demons is part of this, implying they are also subject to it. Relations between magicians and spiritual beings are structured on similar and related principles.

The existence of penance, even a form of original sin, in Orphism (an expression of the more primal Dionysian cult) was mentioned in *Geosophia*. Essentially the same can be said of Neoplatonism and Theurgy etc. So too the importance of the Confession or ritualised penance in magical ceremonies is recognised even in the libertine Crowley's *Magick*, let alone the grimoires. A pervading and universal myth of purgation – or purification – in back of the goetic experience in all its forms, is implied. Whether through a psychological, emotional or ontological basis notwithstanding; omission vitiates the process.

Theurgists fall not so as to be ranked among the herd that are in subjection to Fate.

Chaldean Oracles, 185

IT IS AS WELL, considering the importance of the theme, to have a working definition of eschatology. The common understanding of the term is the branch of theology concerned with last things such as death and the Last Judgment; Heaven and Hell, reward and punishment. Unfortunately the association with the Last Judgment – a collective future event real or imagined – has largely overshadowed the other primary use, namely death and the afterlife on an individual level. The collective sense, particularly Christian symbolism surrounding the Apocalypse, is often what is understood by the term; to the exclusion of other matters. Meanwhile in mysticism the phrase refers to the end of ordinary reality and reunion with the Divine. For our purposes the individual and mystical senses, separate from any conception of the End of History, are primary. Such allied topics as reward and punishment, associated with death and the afterlife, remain part of the subject.

This distinction is important, regardless of any emergent stance on some of the sub-topics. One aspect of this importance is the implicit variations in models of history encountered in magical researches. These include: conceptions in which time and history are de-emphasised or abolished; cyclic models of time, in which the term End of Days and other linear terms have to be understood differently, if they are relevant at all.

In the survey which follows three influential eschatological backgrounds will be examined; each historically relevant to the requirements and practical aspects underlying magical interests. While the modern reader may be unaware of it, these schemas have shaped many important magical traditions at every turn. This survey is not a matter of advocating for one or the other, so much as identifying and describing them. In the course of doing so, various options will emerge, philosophical or religious, personal or practical. Some fundamental differences will hopefully be highlighted; particularly distinctions in outlook and interpretation relevant to specific conceptions or even paths. This is necessary, given the eclectic nature of magic in various periods. Due to this, incompatible notions are often scrambled together. One default model is often taken as given at the expense of other contributing traditions and interpretations. Our intention then is to separate certain key conceptions, permitting a more coherent relation between theory and practice within a given approach.

THE FUNDAMENTAL TENET of Platonic philosophy determines its eschatology. That is, physical reality is but a pale reflection of an ideal world of abstract forms. This same separation between Spirit and Matter – in which Matter is essentially viewed very negatively – is, initially, carried over into what modern academia calls Neoplatonism; which is to say, the Platonic school under Plotinus (204–270 CE) and his successors.

It may perplex some readers when I say *initially*; as this impression of Neoplatonism has been retained to the present, looking back. Since we are dealing with models of history on a secondary level, this reverse linearity has some relevance. At this point, and subsequently, Neoplatonism may usefully be considered going forward in its own time; as a continually evolving movement at the centre of intellectual culture. In this sense, Plotinus was the founder of Neoplatonism, and his pupil Porphyry essentially his successor (in reality all were successors and commentators on Plato and earlier traditions). The very next great leader and thinker in Neoplatonism, the pupil of Porphyry, rescued Platonic thought from this world hating dualism. He would be revered for it in his own time, as also in the Renaissance. Thus considered as a linear development in time, Neoplatonism had found an answer to this problem within Platonic thought. Found it, what is more, in the third century of our era. This is what I meant by *initially*.

An enduring influence exists from Platonism upon Christian eschatology, which has two fundamental types: the Spiritual – near identical to Plato's, essentially Christian Neoplatonism – and New Creation, which is physical and entirely different.

In the Platonic schemas a body/soul duality exists alongside the division of spiritual and physical worlds. The objective of existence is escape from the physical world and reuniting with the One in the transcendent world. Matter, according to this perspective, is the lowest form of reality, and the body is essentially the prison, even the tomb, of the soul. The same conception prevails in many forms of Gnosticism.

Emanation schemes, whereby multiple degrees of existence derived from the One precede our physical realm, are typical of Neo-platonism. Such systems as Gnosticism and Kabbalah essentially inherit this from Plato and his successors. The first of these emanations from the One is Mind (*nous*), otherwise called Intellect, a term that recurs in the writings of Iamblichus and dominates the *Chaldean Oracles*. Beneath this is Soul, which experiences both Time and Space, indeed causes them to exist. In consequence Soul perceives the sphere above it, the world of Mind, and the Natural world below it. The universe perceived by Soul is composed of increasingly dense levels culminating in the material world.

The individual soul therefore seeks to rise through successive levels of this layered reality. As well as various completely abstract levels and subdivisions, these typically include worlds corresponding to the planetary heavens and the world of fixed stars. Above these are Boundless Space and – in subsequent developments – the Prime Mover. The relation of these to magical eschatology was shown in various modes in my *Geosophia*. Their relation to the various spirit hierarchies in magical use today follows naturally from these examples; only the eschatological context is often overlooked.

THE INFLUENCE OF PLATO and Greek thought is known to have been a major causal influence of and upon the Renaissance. From here, we are informed, a more sophisticated and philosophical Western magic, including an explosion of grimoires, took its cue. Ficino, Mirandola, Agrippa and others are regularly cited in this regard. However, it would be a great mistake to perceive this infusion of Neoplatonism into Western Christian Hermeticism to be the first harmonious meeting of Christian and Classical thought. Early Christian theology, developing among the Hellenised nations of the Near East and Asia Minor, was largely approving of Plato.

The roster of Church Fathers impressed and influenced by him reads like a *Who's Who* of the early Church: Clement, Origen, Augustine &c. It was even believed that he had been inspired by God, or that he was acquainted with the wisdom of Moses. Such similarities were perceived indeed between Christian theology and Platonic thought, that it was assumed that intellectual pagans would be responsive to the Christian message in direct consequence. What we might describe as Alexandrian Platonist Christian theology was prominent among the Church Fathers.

The exegetical methods of the great Jewish Platonist Philo, who interpreted the Old Testament in Platonic terms, were a powerful influence on Clement. Such approaches also, incidentally, underlie the Kabbalah. More important for our purposes is the influence of Origen, in particular upon eschatology. Both Clement and Origen were influenced by Platonism and Stoicism in their exegesis of scripture. Theologians of the Alexandrian tradition endeavoured to demonstrate Christianity's fulfilment of the best of Greek philosophy. Clement of Alexandria (150–215) took the lead of Philo in pursuing an allegorical interpretation of the scriptures, seeking moral and philosophical truth in historical narratives. Clement compared the role of philosophy with the Law of Moses, one preparing the gentiles for Christ, the other the Jews; placing Plato as essentially equal to Moses. While he did not view the body as evil he certainly viewed matter – and the flesh – as inferior to spirit in line with Platonic thought. In this way Platonic eschatology – resurrection in the spirit – displaced the scriptural expectation of a physical *resurrection in the flesh*, a new life in a redeemed Creation. Origen was an out and out Platonist in this respect; specifically, in the view that the resurrection body was not material but purely spiritual.

The Alexandrian school was not alone in this regard. Saint Augustine, the most influential of theologians, was powerfully influenced by Platonism and says as much in his *Confessions*. His attitude towards Neoplatonism is more complex, since he was a bitter opponent of Theurgy; but this did not prevent use of theurgic ideas in defining Eucharistic theory!

As regards eschatology in particular, Augustine is as Platonic as Origen. His *City of God* is ultimately heavenly, rather than earthly. He equated the political power of the Church with the reign of the risen Christ predicted in *Revelation*. This, of course, is still official Catholic doctrine. The scriptural idea of a resurrection in the body, when the dead shall rise from their tombs on the Day of Judgment, has been almost entirely forgotten. Thus, in short, Christian theology and Western thought – popular and learned – are powerfully influenced by Platonic thinking. In particular, much Christian eschatology, both Catholic and popular, is dominated by the Platonic spiritualising conception.

> Nature persuadeth us that there are pure dæmons, and that evil germs of matter may alike become useful and good.
>
> *Chaldean Oracles*

> 31 · Marchosias is a great Marquis, appearing in the form of a ferocious she wolf with griffin's wings and a serpent's tail, and spitting I know not what from his mouth. In human shape he is an excellent fighter, he answereth all questions truly, he is faithful in all the conjuror's commands; he was of the Order of Dominations, and under him are 30 legions; *he hopes after 1200 years to return to the Seventh Throne, but he is deceived in that hope*.
>
> *Goetia of Solomon*

THE IDEA IN THE SECOND ABOVE QUOTATION , in various forms, in reference to this spirit and others, is present in Weyer, the *Goetia* and Scot's *Discoverie*. All ultimately depend on Weyer, and it is interesting to consider what part he played in its precise form. The name of this idea is Restitutionism (or, approximately, Universalism). It is an old idea, appearing for example in the *Chaldean Oracles* which in turn implies a similar concept within Neo-platonism. In a Christian context the idea is associated with Origen among others. It is also controversial, being either upheld or opposed by a variety of Christian sects. Although the word has other meanings in a variety of contexts, here it involves the idea that no-one is excluded from God's grace, and after an indefinite period of purgation all sinners will enter heaven. The purpose of Creation is good, and the process of purgation serves the ultimate purpose of banishing evil from the Universe. Though generally applied to human souls, the purpose of banishing of evil through purging logically extends the concept to spirits of various kinds. That is, assuming that they are immortal and thus not subject to annihilation; an idea that is not universally held of all spirits.

Origen's ideas were long deemed heretical (he is nowadays once more valued as an important thinker, and even endorsed as such by Pope Emeritus Benedict XVI). It is interesting to wonder if the text Weyer presents in his *Pseudomonarchia* originally simply stated the hope of the spirit. Certainly Weyer adulterated and edited the text, and it is by no means clear how much of what he gives includes his own comments or adaptations. It is therefore quite possible that he added the rider that *he is deceived*, which is elsewhere more indignantly expressed. In any case Origenist tendencies in the *Goetia* are not out of place, and underline the eschatological significance of spirits and working with them. Recall too that the assumption that spells and divinations involve a tacit pact with spirits also stems from Origen (*TG* 132).

Incidentally, Origen is directly named elsewhere in the text of the *Lemegeton*; in 'The Preliminary Definition of Magic' (not to be confused with Crowley's misleading addition, the so-called 'Initiated Interpretation'). This concept of universal penance and absolution, in the context of an eschatological process, approximates closely to the return to the One in Platonism, and the re-absorption into the Pleroma of Gnosticism. It implies an all embracing and continual process of evolution, through trial. Although the rejection of Universalism has cooled in contemporary Catholicism, it is traditionally

among the points distinguishing mainstream Catholic eschatology from Plato's and others.

Relevant here are the other traditional distinctions, which also play their role in occult thought, be it Spiritism or others. These are the pre-existence of human souls before birth, and metempsychosis or transmigration of souls. Such ideas may have a role to play when considering time, either linear or cyclic, as the arena of a process of spiritual evolution. Both of these may be usefully considered alongside Restitutionism as potential components of the process, depending how it is defined and understood.

Anglophone Spiritualism was originally opposed to the idea of reincarnation (transmigration), while Kardecian Spiritism, in common with Theosophy, was not. A series of existences, whether embodied or otherwise, is fairly natural to an eschatological theory. Traditional Christian theology on the other hand proposes one birth – with no previous existence for the soul – with the entire purgatory process occurring in this life and the next, which is eternal. Spiritualism in its original form also tended to this view; though the spirit after death worked its way through various stages towards perfection, it did so in one prolonged existence rather than a series. Hinduism, more usefully in some respects, supposes a series of existences, but not necessarily upon the same plane or sphere, or in the same form. This brings us close to the magical (and Neoplatonist) model of eschatology: an ascent through worlds, in the process taking on new forms appropriate to these spheres. Whether these existences are physically embodied or no is largely inconsequential for our purposes.

The remarks on the original form of the transmigration theory in *Geosophia* are relevant here. That is, such a doctrine originated within initiated sects or clans, it applied only to the initiated and was never intended to be understood as universal. We can certainly understand that there is a potential role for such a concept within a model of history involving the evolution of souls or spirits. It is not on that account to be automatically considered an indispensable doctrine.

Essentially our 'rule of thumb' model supposes a prolonged existence, of which our present earthly life is but a part. This existence is a process of purification and learning, and may be divided into stages – whether or not we consider these as separate existences or phases of a continuous existence. These phases or lives occur within a scale; the components of which are usefully described as worlds or spheres: be they hells, heavens or planetary and stellar worlds. Within this model a series of physical lives may be the exception or the norm, but humans in physical form and as souls are engaged in the same process. So too are other classes of spirits, some of which may once have been human but have degenerated or evolved into other types. Within this framework there are potential motives and benefits for spirits to engage in inter-action with humans, and indeed vice versa.

The Background of Restitutionism

IT IS NOT CERTAIN that Origen taught Restitutionism, or whether this is more correctly attributed to later 'Origenists.' Nevertheless the doctrine is historically associated with him and his place in this discussion is entirely appropriate. Clement of Alexandria and the Old and New Testaments were potent and important influences on him. Nevertheless, the influence of both Platonism and Stoicism on his thought was prominent and important. Much of our discussion has emphasised Neoplatonism, however a related idea, Apokatastasis, was first clearly stated in Stoic circles. In particular by Chrysippus (died 207 BCE) whose voluminous works systemised Stoic thought. This concept, like much else in Stoicism's astrological worldview, derived from the sophisticated astronomical philosophy of the Chaldeans.

Nevertheless Apokatastasis has a place in Christian theology via the New Testament, as for example *Colossians* 1:19–22:

> 19: For it pleased the Father that in him should all fullness dwell;
> 20: And, having made peace through the blood of his cross, by him *to reconcile all things unto himself*; by him, I say, *whether they be things in earth, or things in heaven*.
> 21: And you, that were sometime alienated and enemies in your mind by wicked works, yet now hath he reconciled
> 22: In the body of his flesh through death, to present you holy and unblameable and unreproveable in his sight:

Note that *fullness* is the English translation of the 'Gnostic' term Pleroma: this refers to *the source of all, to which all returns* through the process under discussion.

II *Corinthians* 5:18–20:

> 18: And all things are of God, who hath *reconciled us to himself* by Jesus Christ, and hath given to us *the ministry of reconciliation;*
> 19: To wit, that God was in Christ, *reconciling the world unto himself*, not imputing their trespasses unto them; and hath committed unto us *the word of reconciliation*.
> 20: Now then we are ambassadors for Christ, as though God did beseech you by us: we pray you in Christ's stead, be ye reconciled to God.

In some modern Protestant theology Restitutionism and Apokatastasis are seen as related to, but not identical with, Universalism. This latter concept, in various forms, involves a similar premise: the ultimate salvation of all mankind, that none are damned or blotted out. However it has less room for spirits, be they saints or demons, angels or elementals. So too some Protestant attitudes to cult practices of various types can be limiting.

Universalism also questions the existence of Hell and Purgatory. In the more 'old school' form of Apokatastasis or Restitutionism as it relates to magic, these, while impermanent, do not vanish in a puff of theology. Purgatory particularly is a most useful concept in expressing both European and African derived traditions concerning the dead. Likewise Hell, although not a place of perpetual torment but of purgation, retains significance in a schema involving certain spirit entities.

In Restitutionism all rational beings are reconciled with and reabsorbed into God (the One of Platonism). The entirety of Creation is purged and reconciled with its Creator; in which very concept we are reminded that elements, places, trees, stones, all things are inhabited or presided over by spirits. For these, as for human souls, there is no eternal damnation. There is instead redemptive suffering: expiating our faults and limitations in order to progress and evolve. The associated model of history, which is generally linear in Christian and modern Western secular understanding, is a process involving all spirits, human souls among them. This process is evolutionary, involving the elimination of evil (which cannot therefore be absolute). By it we are fitted and enabled to come ever closer to God, so that in the End all rational beings participate in the Beatific Vision.

THIS IDEA HAS BEEN DEEPLY INFLUENTIAL upon magical thinking in various guises. Of particular interest in this study are those surrounding elemental spirits, as defined (or redefined) by Paracelsus. From Paracelsus this develops into a full blown magical current, whose protagonists will be familiar to many, if not in this context. The subsequent influence of Paracelsus upon the author of the *Comte de Gabalis* should be no surprise to anyone. The *Comte* was very close to Paracelsus in even his central thesis, that elementals attained immortality through union with humans. This 'ensoulment' obviously gave such spirits a place in heaven in the Last Days, in other words it serves an eschatological purpose. Nor is this the least of it, Martinism also held to the Restitutionist doctrine, with of course a formative effect upon works of evocation. So too, likely by Martinist influence, did Eliphas Lévi; indeed Lévi either interpreted or glossed certain grimoires with this idea in mind. The following is his versification of a hymn from the *Grimoire of Pope Honorius* wherein the magician's conjuration of spirits is conceived of as redemptive.

Translated by Aleister Crowley from Eliphas Lévi's version of the famous hymn

O Lord, deliver me from hell's great fear and gloom!
Loose thou my spirit from the larvae of the tomb!
I seek them in their dread abodes without affright:
On them will I impose my will, the law of light.

I bid the night conceive the glittering hemisphere.
Arise, O sun, arise! O moon, shine white and clear!
I seek them in their dread abodes without affright:
On them will I impose my will, the law of light.

Their faces and their shapes are terrible and strange.
These devils by my might to angels I will change.
These nameless horrors I address without affright:
On them will I impose my will, the law of light.

These are the phantoms pale of mine astonied view,
Yet none but I their blasted beauty can renew;
For to the abyss of hell I plunge without affright:
On them will I impose my will, the law of light.

THE INFLUENCE OF MARTINISM on magically inclined Masons and others has been enduring. Its origins as a magico-mystical tradition began in high grade Masonry in the mid 18th century. It was founded by the key figure of Martinez de Pasqually and continued by various students, including Louis Claude de Saint Martin. In essence it is an esoteric Christian school with distinct eschatological emphases: the Fall and its consequences, and the way of return. Although using slightly different terminology the doctrine underlying its practice is essentially a form of Restitutionism, known in Martinist circles by the terms *Reintegration* and *Illumination*.

In its original form as organised by Pasqually a distinctly theurgic method of achieving reintegration was practiced by an order known as the Élus-Coëns. That is to say, this grouping was distinctly magical in outlook and methodology. Other forms have employed Masonry as a vehicle for Martinist teachings without the methodology. Others still have been purely Masonic, with Martinism representing a nominal link relevant to charters in the curious way such bodies have from time to time. Needless to say it is the teaching and its practical application by theurgic means that interests us here. Finally, there are the teachings of Saint-Martin, which emphasised an internal method of achieving reintegration, which we might compare with Platonic contemplation as opposed to physical theurgic praxis.

Martinism, as mentioned, is a form of esoteric Christianity. As such various Martinist thinkers past and present have acknowledged the links of the core ideas back to Origen. This emphasis is valid of course; 'Origenist' restitution and Martinist reintegration are essentially synonyms. At the same time we should not lose track of the confluence of Christian ideas represented by Origen, and the Neo-platonist and pagan concepts of theurgy represented by Iamblichus. As regards Martinism, the Élus-Coëns represent the main focus of our attention; more specifically the ideas embodied within it, as Masonic matters are not my concern. Fairly conventionally the Order was organised with equivalents to the Craft Degrees as an outer order. An intermediate series of grades in which the inner teachings were hinted at followed. Only the third series of innermost degrees taught openly and practiced theurgic rites. These, as the reader must suspect already, involved evocation of spirit beings. One aspect of these that is important enough to emphasise here is the intention to attain the Beatific Vision in life, as opposed to in the post mortem state. In this Martinism was not necessarily breaking with the past, as this exact same intention is present in one of the earliest grimoires, *Liber Juratus*. Finally, before moving on to more central tasks, it should be noted that a key figure in the survival of Martinism and its reorganisation was the occultist Papus. This is significant for a variety of reasons since Papus is a key figure in modern occult history; not least as an enthusiastic promoter of the works of Eliphas Lévi.

Restitutionism and Elementals

> You must thoroughly understand that elemental beings are souls of an imperfect type, not yet raised in the scale up to human existence, and that they can only manifest power when called into action by the adept …
>
> Lévi, *The Magical Ritual of the Sanctum Regnum*

THE INFLUENCE OF RESTITUTIONISM on some of Lévi's most central ideas is extensive; including the rituals that he bequeathed to subsequent generations. It is of course part of the legend of Lévi that he too was greatly impressed by Paracelsus; he recorded a cherished dream wherein the great man spoke to him. So too Lévi worked with the idea of Elementals in mind, and provided us with the ritual known as the Conjuration of the Four. Embedded within this rite are the elemental prayers, including the Prayer of the Salamanders, transcribed from Porphyry by the author of the *Comte*. It is likely that Lévi, or an unknown source influential upon him, was the composer of the three remaining prayers.

Paracelsus provided the idea of Elemental races, reinterpreting pagan survivals and contemporary folklore in the process. His thesis also utterly and explicitly disowned the idea that such species were demonic. Lévi meanwhile is the apparent source for the names of their Kings (and Queens, according to Cyprian); Djin, King of the Salamanders; Nicksa, Queen of the Undines, Paralda, Queen of the Sylphs; Ghob, King of the Gnomes. These names have yet to be traced any further back than the works of Lévi (by Joseph Peterson or yours truly). The context within which they appear involves restitution, by gaining the wherewithal for evolution the elementals benefit directly from magical rites.

Nor is this Lévi's personal spin; preceding him are Paracelsus, the Martinists and Rosicrucians represented by the *Comte*. All, in their various ways, are restitutionist links in the chain leading to both ritual and names of the chiefs. So too the *Lansdowne* ms of the *Key* represents similar ideas, also concerning elementals. The same form of the *Key* that contains a parallel text to the *Grimorium Verum* and its hierarchy, (which in turn includes the Prayer of the Salamanders, showing how closely knit these sources are).

WHILE OUR INTEREST HERE is chiefly in Spiritism, here we must discuss its relations with Spiritualism. The origins of Spiritualism in the 19th century are to be sought in America, from where it became virtually a global phenomenon. It was not closely linked to the various occult movements of the English speaking world. In consequence modern magicians and other exponents of the occult revival often have a limited knowledge of the subject, jaundiced by hostile depictions of it in the writings of Crowley and others. In non-Anglophone occultism, for example in Hispanic and Portuguese speaking New World traditions, this relationship is wholly different. Often the key figure here is a Frenchman, Hypolite Léon Denizard Rivail, better known under the pseudonym Allan Kardec. In his system and its offshoots Spiritism rather than Spiritualism is the accepted term, and there are important differences between the two. On the other hand there are certain traits in common between them, which we here briefly summarise before a more detailed appraisal of those elements most important to this work.

Both Spiritism and Spiritualism involve the concept of an immortal spirit that survives death. Additionally there is a belief that these spirits of the dead can communicate with the living, particularly through mediums; persons who by special gifts or training are particularly gifted in this respect. Spiritualism is seen in different ways by those involved; as a religion, a philosophy, even a science or art, or combinations thereof. Spiritism is generally seen as a practical and scientific philosophy, although in the New World it is often practiced alongside Palo Mayombe, Santeria, Kimbanda and so on. What is frequently taken for 'New Orleans Voodoo' is in fact more often a form of Spiritism with local elements. The Hispanic name Espiritismo indicates the same Kardecian tradition. Allan Kardec's influence in Brazil dates to 1858, after at least 40 years of theosophical and spiritualist influence from elsewhere. As Frisvold informs us (*Kiumbanda* 24):

> The basic tenets of Kardec's philosophy were a Christian oriented moral philosophy where charity was the focus. As most people know spiritism had as the goal communication with the dead in what was called a séance. [His] *Book of Spirits* … gave answers on most existential dilemmas people suffered from and opened a window to the enigmatic afterlife. The foundation of this philosophy has its basis in man being a spiritual being, the body simply serving as a vessel for the spirit. The spirit has also a semi-material texture [where] the personality is located, so in a way this semi-material part of our spirit body, called perispirit, is the element that makes communication possible. When the body falls away in death the spirit lives on in its semi-material condition. The personality one had while being in the physical vessel lives on in this condition. Usually the perispirit is not visible, but it can be perceived in the right circumstances. The purpose of life on earth is to present us with a series of ordeals the spirit needs to pass through until it achieves moral perfection. Consequently we find the belief in reincarnation and past lives crucial for our evolution and moral growth. There is also a hierarchy of spirits that is constructed by allegory. This means that a good man will turn into a good spirit and an evil man into an evil spirit. The classes Kardec operated with were superior, medium, inferior and evil. The evil needed to evolve into a superior state of spirit. The superior spirits are considered to follow the example of Jesus Christ, advocating good action and benevolence. The recommendation is that all of us should make ourselves as useful in society as possible. In the

afterlife nothing is hidden and we need to account for all our shortcomings and acts of evil by going through ordeals that elevate our moral sense.

Communication with the dead, the common aspect of Spiritism and Spiritualism alike, obviously implies a post mortem existence. The ontological premise underlying this is dualistic, in that human beings consist of material and spiritual parts, a body and an immortal spirit. The material world of our senses is only one dimension of a more complex and interconnected cosmos. Other spheres of existence interpenetrate our own, underlying some of the phenomena such systems profess to demonstrate, employ and seek to explain. Within this a key concept is that of spiritual and moral growth through multiple existences, and of more and less evolved worlds. Spiritism emphasises reincarnation within such a schema, while Spiritualism generally perceives such evolution as occurring largely in the spirit world. A rare example of reincarnation within the latter worldview is that of teachers returning to earth from a higher plane. This in turn may imply a reincarnation path for initiates, rather than for all. However, within both systems and particularly the former, spirits may incarnate on higher worlds. In Kardecian thought these are readily comparable to the Neoplatonic planetary spheres, or the 'spiritual planets' of Hinduism.

Despite the relatively recent origins of Spiritism and Spiritualism, there are ancient precedents, both practical and theoretical. Belief in an afterlife and communication with the dead was and is not uncommon in many cultures. Given their importance in the history of Western magic the beliefs of the ancient Egyptians deserve our attention. So too do various aspects of Greek belief, as well as of African and other cultures.

The Seven Heavens in Spiritualist Thought

IN POST-MORTEM EXISTENCE the first astral plane is termed the *first heaven* or lower astral plane; a realm resembling Hell or Purgatory. Escaping this realm involves coming to terms with past misdeeds and other such anti-evolutionary tendencies. This is envisaged as slow and arduous, possibly taking many hundreds of years of earth time. Naturally its inhabitants are not the most pleasant persons, including criminals and self-centred types. Demonic spirits originate here, representing spirits who have built up greater power, and this negative evolution distinguishes them from the typical troubled souls found here. Being close to the earth plane they have little problem effecting persons or events there. These spirits closely resemble those of the lower forms of necromancy encountered in the magical papyri. Such practices underlie the demonology of the later grimoires, whether or not these conceptualise such spirits in this way. Other phenomena, such as those associated with Ouija boards or poltergeists, also originate here.

The second astral plane is termed *the second heaven*; the majority of the dead initially find themselves in the intermediate subdivisions of this heaven. Above it there are upper dimensions, and the second heaven represents a kind of convalescence and preparation phase between earthly life and higher planes of spiritual existence. It is very similar to the earth plane, being an idealised form of earthly life constructed from thought emanations of its residents. They possess etheric counterparts of physical forms and domestic life etc., as convincing to themselves as to seers from this plane. Nevertheless, such physicality is only a semblance, were they to visit us, they would be invisible to the great majority. In Spiritualist thought this is the source of the larger part of spirit communications. Being still a fairly lowly part of the spiritual universe, its communications are prone to error and confusion.

The third astral plane bears many names, although it is sufficient for us to identify it as the third heaven or Summerland. This plane closely resembles many ideas of the afterlife, including the Christian Paradise. The purer souls moving on from earth life pass directly to this realm. Others require a period of self-analysis and development in the second heaven. As mentioned earlier, in Spiritualist thought reincarnation for all is not an accepted tenet. Nevertheless it is held by some that it may occur as a matter of individual choice, generally in pursuit of some unlearned lesson; these, the majority of reincarnating spirits, return from this third heaven. Other spirits abandon earthly life from this point and their further evolution occurs entirely in the higher spiritual planes. Communications from spirits on this level are of a higher type than those mentioned above. That is, dependent on type, they possess a greater degree of profundity or accuracy. This can be a factor in many aspects of mediumship, for example spirit portraiture as well as verbal or written messages etc.

Spiritist Eschatological Model with Comparisons

HEAVENS	THEOSOPHICAL TERMS	COSMOLOGY OF PHERECYDES (Approximate comparison)
7th	Adi Mahaparanirvana Divine	*Sphere of Unbounded Space*
6th	Anupadaka Paranirvana Monadic	*Sphere of the Fixed Stars*
5th	Atma Nirvana Spiritual	*Sphere of the Wandering Stars or Planets*
4th	Buddhi Buddhi Intuitional	*Sphere of the Sun*
3rd	Manas/Mental Mental Mental	*Sphere of the Moon*
2nd	Astral Astral Astral	*Sphere of the Earth*
	Physical	

1st	Physical	*Sphere of the Underworld*
	Physical	

The fourth heaven consists of the mental and causal planes. Materialistic concerns are largely abandoned here; indeed altruistic concern for those on lower planes is the main concern of its inhabitants. Thus discoveries beneficial to mankind, as well as advances in spirituality on this plane and those closest to it, originate here. As concerns of the self are greatly diminished, there is much collective endeavour; working together to benefit less advanced spirits, including those currently embodied on the earth plane. Here reside, it is thought, many true spirit guides who communicate via mediums. Spiritual leadership may also be inspired from the fourth heaven, or teachers may choose to return after much progress in the spiritual worlds. The tasks such rare individuals undertake are varied, although all are significant and extraordinary.

The fifth heaven is entirely non-physical, and obtained only by very advanced souls, on leaving the body only the greatest souls can attain to it from this plane. Nevertheless, occupants of lower planes often have a conception of it; a truly spiritual dimension distinguished from the etheric paradisiacal state associated with the third heaven.

The sixth heaven is conceived of as a plane where there is no longer absolute separation between spirit beings. Instead they are connected in a form of Cosmic Consciousness akin to some ideas of God.

The seventh heaven beyond this sees the final abandonment of separation altogether. Akin to the Gnostic Pleroma to which all pure spirits return, for final absorption into the Infinite. As in Platonism this reuniting with the One is the ultimate goal of spiritual evolution, of which physical Darwinian evolution is an earthly reflection.

Unto N ... N ... from whose eyes the veil of life hath fallen may there be granted the accomplishment of his true Will; whether that Will be absorption in the Infinite, or to be united with his chosen and preferred, or to be in contemplation, or to be at peace, or to achieve the labour and heroism of incarnation on this planet or another, or in any Star, or aught else, unto him may there be granted the accomplishment of his will; yea the accomplishment of his will. So mote it be; Amen.

The Gnostic Mass

IT IS MY CONTENTION that the role of the dead has been largely excised from Western magic, in contrast to every other tradition in the world. A tremendous gap of comprehension arises in consequence, as well as crippling losses to magic in terms of rationale, social relevance, comparative understanding and a variety of other respects.

The main thrust of my argument concerns mainstream Western magic, as derived from the grimoires. Implied too is subsequent effects upon ceremonial magic of various types in the modern period. The exceptions to my critique are largely to be found in other areas of contemporary Western magic, as well as in older folklore, spiritualism and elsewhere. Though important, these exceptions are separate from the historical mainstream of Western ceremonial magic, and their existence does not alter my main points.

As my writings are intended to clarify, the grimoire tradition has its roots not in a mythical Solomon, but a very real background in ancient Greece and the later Hellenistic world. This is where the term goetia has its origin and derives its real context. Some major themes have been obscured in the historical life of this most central of all strands of Western magic, and this chapter deals with some of them.

The literary lineage of the grimoire tradition chronologically is the Orphic books, the magical papyri and the Byzantine literature which derived from them. This stream eventually bumped into medieval Christianity and the Renaissance Neoplatonists. The impact of this produced the grimoires, and altered the original conception in various ways. Among these was wholesale use of barbarous names derived from the Kabbalah. This is readily comparable to use of barbarous names in earlier periods, and presents relatively few major difficulties of continuity. One such difficulty is that modern magicians have become convinced that they have to study the Kabbalah in order to operate, and can more or less ignore the Greco-Roman inheritance completely. This response is something Renaissance mages – who were inspired by access to Hellenistic literature from the Arab and Byzantine worlds – would have found nonsensical. It is also a historical absurdity; certainly the Solomonic grimoires are a major part of our magical heritage, but it is equally important to understand their real roots, and in some cases return to them.

Another more drastic alteration in the genre was the near erasure of references to the dead as active agencies in magical operations. The Church was often much more accommodating of old customs than has been thought. However, ancient funerary rites and cultic reverence for the ancestors formed a major exception, they were entirely too ‘pagan’ and too linked to magical practices. Consequently the Church very largely took on complete responsibility for this aspect of human existence, as well as

introducing new ideological perspectives. Many of these are interesting in their own right; for example the role of Purgatory in permitting the African Diaspora to employ Christian frames of reference in adapting their traditions to the New World.

For the most part however the dead became separated from magical lore in accord with the new doctrine, with far reaching negative consequences. Most obviously, the varied roles of the dead in archaic goetia were largely lost. Texts like the *Goetia of Solomon* essentially replaced the dead, who were the chief agencies of Hellenistic magic, with fallen angels. Aside from the heavenly angels and some few others, spirits of this type are nowadays seen as the active spirits of much of the entire grimoire genre. In texts such as Agrippa's *Three Books of Occult Philosophy* however at least some of them bear an alternative title: *aerial demons*. As I have shown in *Geosophia*, this title points to their real origin in Hellenistic lore. In short, this same title originally designated the dead of pre-Christian goetia.

The *Key of Solomon* has no chapter devoted to the important topic of necromancy. That this should be lacking, while there is a comparatively trivial chapter on causing a hunter to fail in catching any game, is certainly striking. That it is a deliberate omission is suggested by the presence in the timing section of the grimoire to lunar positions and planetary days and hours suitable for conjuring the dead. In an essay entitled 'Of Occult Philosophy, or of Magical Ceremonies: the Fourth Book,' in the *Fourth Book*, Agrippa records magical ceremonies of the early grimoire era. Therein the dead, as well as nature spirits, are still enumerated among those conjured by magicians of his time. More or less precise instructions are given, and suggest that magicians of his time were involved in just such operations.

Aside from such rare indications, the dead appear to have been largely excised from the grimoire literature. Generally speaking, the only sign of their former status in the grimoires as they stand is the occasional ghost. These, summoned at the graveside, beside a gibbet or at the scene of a suicide, were all of the lowest type and comparatively recently deceased. In the older systems the dead did not form such a simple and lowly blanket category, they were arranged in a hierarchy with many parallels – or edited borrowings – in Qabalistic spirit hierarchies. Some were considered as thousands of years old, no tampering with corpses was necessary in such cases. Many were in fact deceased magicians or initiates, an important example being the dactyls of Mount Ida. These were revered founders of traditions upon which the entire Western magical tradition has its remotest roots. When we consider how supposed demons are often treated by modern occultists, this former status should at very least give us pause for thought. Dead magicians – re-titled *demons* in a later era – may be none too pleased with their latter day counterparts. Indeed, unless magic evolves appropriately, some modern magicians may be equally dismayed when their time comes.

In the earlier forms of the tradition there is, quite simply, no precedent for the virtual absence of the dead from the major grimoires. Nor are they absent in other magical traditions worldwide, from which we would otherwise be able to learn a good deal more readily. Oddly the term *necromancy* hung around, although transmogrified – possibly to conceal the peculiarity of this change – into the term *nigromancy*; thus hiding the change under the term *black divination* which makes no real sense whatsoever. It has also not lost its associations with Goetic magic, even though the link between them has become somewhat amorphous.

This is a strange situation, and one which a good many grimoire magicians would rather ignore perhaps, as it requires adjustments and rethinking. However, in reality some of the practical changes are relatively slight. As Aaron Leitch has pointed out, the rites of the *Key of Solomon* are not addressed to any particular spirits, but simply summons those that might be available without

identifying them. There is in fact a world of difference in the conception underlying the *Key*, and that underlying the *Goetia of Solomon*.

Greater difficulties arise in adjusting the latter to a truly necromantic (and thus properly goetic) perspective. *Geosophia* focuses a strong and penetrating light on this important but neglected issue. This is necessary for various reasons, chief of which is that goetic magic is the only genuinely continuous tradition in the whole corpus of Western magic, and is the root of much else within it. It is therefore intolerable that the very term should be misunderstood as a reference to a book written thousands of years after the term was coined. In this mistaken form some of the most important elements of the tradition are completely absent; the dead being perhaps the most important of all.

Necromancy survived more visibly in the activities of the cunning men, folk customs and later Spiritualism. These customs and beliefs were however no part of the Golden Dawn/Crowley synthesis, and are very largely absent from the grimoires, though for different reasons. This, along with a certain prejudice against Spiritualism on the part of Crowley, and the ambivalent relationship it had with Theosophy, have had a dramatic effect on the modern synthesis. Absent from the Western magical tradition today, among both moderns and traditionalists, is what we might call a well developed practical eschatology. This is so fundamental and all encompassing a component both in folk and classical religion that its absence, once noted, is truly bizarre.

An important rider is that the modern Western magical tradition so called is largely a product of the English speaking and Protestant world. These observations do not therefore hold true among African or Hispanic traditions, even though modern magic is penetrating South American occultism and vice versa. It is worth while taking a step back from modern Anglophone magic and re-examining the *Goetia of Solomon* prior to its modern status. This is largely derived from its Mathers/Crowley connections, whatever modern traditionalists may claim about a focus reaching back before the Golden Dawn/Thelemic synthesis. The *GoS* is a few centuries old, but 1640 CE is still early modern. It is notable too that manuscripts of this grimoire only exist in English. So it is not especially old and other grimoires entirely are more important in Hispanic, Nordic and Germanic cultures and former colonies etc. In short it is a not especially important part of a much wider genre, rather than a unique and universal scripture; which English speaking magicians seem to treat it as nowadays.

Next question, what is *goetia* anyway? It is a much older term than 1640, and originally had nothing whatever to do with fallen angels. It had a whole lot more to do with the dead: goetia and necromancy are – or at least were – virtually equivalent terms prior to popular usage in recent anglophone circles. Dealings with the dead were central to late Greco-Roman magic, as well as important in late Pagan European religion in general. It is a fact that funerary customs were an area where the Church was less tolerant than of other customs. Whether consciously or unconsciously, the clerical underground edited classical magic into the grimoire form to reflect this change of emphasis: the dead, in all their variety, were largely excised, and replaced by fallen angels i.e. demons.

It is interesting to note that the dead who remain in grimoire practice are virtually always of the lower echelons (executed criminals, suicides and other angry or restless ghosts) omitting ancestors, heroes and demigods who were important categories before. The one exception is the Saints, generally omitted by modern Pagans adapting these sources, and frequently misunderstood by more conventional grimoirists.

As mentioned above, another important term for evil spirits in Western magic is aerial demons (see Agrippa et al). If we trace this back to its Greek roots it is strongly connected with the dead as a boisterous but by no means exclusively evil category of spirits (see Plutarch, Iamblichus et al). This connection has been suppressed in the grimoire tradition as we inherit it.

Thus aside from the angels of *safe* or *permitted* magic (sic), grimoire spirits are called evil and misidentified as fallen angels for largely theological reasons unconnected to – and corrosive of – the magical tradition itself. The misidentification is made even worse in the influential Golden Dawn redrafting and its successors. There the term qlipoth is applied to spirits (and magic) with little if any real connection with Kabbalah. It is of course impossible to force spirits like Vassago into such a category with any conviction. Only the secondary role of spirits in modern magic makes such inconsistencies invisible.

That planetary angels and demons are two sides of the same coin is largely a matter of historical fact, and the ambivalent nature of the archons has been cited already. Incidentally, note the facelessness of most angels in the grimoires, compared to the much clearer personalities of the demons. Also note that – as various authors ancient and modern have observed – planetary and other astrological spirits are as likely to be called demons as angels. They are, in many respects, the same critters, forced into a dualistic straitjacket.

There will be technical issues so long as we continue to overemphasise the *GoS* and imagine the Kabbalah rather than Classical magic to be the main root of our traditions. A comparison of ancient goetia with the practice of the African Traditional Religions is in fact essential to the growth of modern magic and cannot be sidestepped to any advantage. The influence of the ATRs is becoming all embracing, and the potential for a synthesis that we can participate in meaningfully requires us to re-examine the real origins of Western magic and the nature of the spirits.

So we come finally to the crux of the issue, the matter of eschatology. In modern magic we are accustomed to attributing various spirits and ranks of spirit to the rungs of a celestial ladder, the foremost example being the Tree of Life. So too we envisage ourselves ascending this ladder in various ways, either on a journey (path working), as stages of attainment (qabalistic grades etc.) and so on. Both are relatively recent in the terms in which they currently are envisaged. A century or so ago the higher grades of the Tree were seen as attainable only after death (it was Crowley who popularised the idea of Crossing the Abyss while in life). So too once we examine the roots of pathworkings or astral journeys upon the Tree, it is clear they are more a foretaste than the main event. This leads us to consider the spirits associated with these realms – and indeed ourselves – from a perspective at once new and unspeakably archaic.

Firstly let us re-examine the context outlined above: there is a clear connection between the ideas of a journey and of an incremental process of attainment through grades attributed to the sequence of rungs. This portrays an evolutionary process in which the post mortem state is implicit in some stages at very least. Once this information is added back into the equation it can be seen that the spirits occupying these realms are not mere picturesque residents for the edification of astral tourists. They are beings at various stages of evolution, among whom we may expect to be enlisted at various points of our future evolution. When that is, our journey is not a foretaste of what is to come but the main event.

Clearly the entire idea of a spirit realm, and of dealings with spirits, has an eschatological basis which has been lost sight of in the modern era. The evolutionary process is one in which both initiates and spirits alike have a very real interest. This provides a context in which spirits have motives for wishing to work with us. In the default modern model such a motive is virtually absent; they are portrayed essentially as unpaid tradesmen or shopkeepers who pander to magicians for no apparent reason other than coercion. This is – to say the least – philosophically unsatisfying. Once Western magic acknowledges and reconnects with the central neglected aspect of its very origins, occultism becomes more satisfying and meaningful for practitioners and aspirants, but also potentially for the

wider community.

AN INTERLUDE IS NECESSARY before introducing our next text. The name Paracelsus arose in connection with the term Arbatel in the *Book of Saint Cyprian*, and there are ideas in the Iberian texts as a whole that speak of his influence. His reintroduction of magical botany and mineralogy are immensely significant to our theme; reinvigorating and reinstating major aspects of the technical *Hermetica*. For this and other reasons he demands an examination before proceeding further.

For some writers on occult matters at least, it is easy to like Paracelsus. He was irascible, outspoken and irreverent on the one hand, a groundbreaking, innovative and effective physician on the other. Ellic Howe's description commends him to us: *During his lifetime Paracelsus was the eternal outsider, a stormy petrel who was detested or ignored by the conservative ...* [already] *a legendary personality when he died*. There is noticeable warmth too in Seligmann's description in his *History of Magic*. Barrett demonstrates his enthusiasm for Paracelsus in his *Magus*; among a host of sober literary portraits with one to three line titles, that of Paracelsus is distinguished by a far more grandiose header:

PHILIPPUS AUREOLUS THEOPHRASTUS PARACELSUS
BOMBAST DE HOENHEYM,
THE PRINCE OF PHYSICIANS & PHILOSOPHERS BY FIRE;
GRAND PARADOXICAL PHYSICIAN;
THE TRISMEGISTUS OF SWITZERLAND;
FIRST REFORMER OF CHYMICAL PHILOSOPHY;
ADEPT IN ALCHYMY, CABALA, AND MAGIC;
NATURE'S FAITHFUL SECRETARY; MASTER OF
THE ELIXIR OF LIFE & THE PHILOSOPHER'S STONE;
& THE GREAT MONARCH OF CHYMICAL SECRETS;
NOW LIVING IN HIS TOMB, WHITHER HE RETIRED
DISGUSTED WITH THE VICES & FOLLIES OF MANKIND,
SUPPORTING HIMSELF WITH HIS OWN QUINTESSENTIA VITÆ.

Paracelsus was a hard drinking wanderer, who taught not in Latin but the vernacular, and on one of his visits to England spurned the ivory towers of Oxbridge to spend time in Cornish tin-mines; there he opined, there was more to be learned. His close acquaintance with practical metallurgy and with mines is one of the noteworthy things I wish to draw the reader's attention to.

It is a cliché of ancient wise men that they travelled, usually to Egypt and Chaldea, although perhaps far fewer actually did than were reputed to have done so. Paracelsus however scarcely stopped travelling during his entire life. He wandered through Europe, North Africa and Egypt, Asia Minor and Russia. In Russia he spent considerable time as a welcome guest among the Tartar tribes. In a shamanic culture a wandering healer is both a recognisable and a sacred person.

His medical knowledge, based on practical experience, was truly prodigious and he is in many respects the founder of modern medicine. He was the liberator of medicine from centuries of untested tradition by which his contemporaries murdered their patients. He was also, undoubtedly, an occultist and a pivotal innovator in occultism. Leaving aside his alchemical interests which are well served elsewhere, his magic requires some examination.

Paracelsian magical practice is at once medical and astrological, which echoes more the technical hermetica and the *Testament of Solomon* than the medieval grimoires. He is credited with inventing the Alphabet of the Magi for use upon astrological healing talismans, to write angelic names. As there is no prior trace of this particular alphabet – say in Trithemius' compendium of magical scripts – the attribution is likely enough. Magical symbols abound in the *Archidoxes of Magic*, attributable to the school of Paracelsus. The manufacture of the talismans shows an intimate knowledge of metallurgy, and his knowledge of this and of botany was considerable. Such characteristics, taken with his (re)defining of elemental spirits, recommended him to compilers of grimoires while simultaneously reinvigorating magical practice.

He was a contemporary of Agrippa, and like him a pupil of Trithemius for a while. However, Paracelsus was no more an admirer of Agrippa's magical writings than of hidebound medical tradition. While he influenced the grimoires, it is idle to seek in him a model of the aristocratic angel magician or the Faustian conjurer. While steeped in Neoplatonist and other traditional aspects of occultism, much divides him from both the clerical underground and doctrinal Theurgists such as Mirandola. His shamanic contacts, his familiarity with mines and metals, his medical talismans, all point in quite another direction. These, with his reappraisal of elemental spirits, returned magic to archaic roots while bringing it crashing into modern times. His links with the Cyprian literature are fairly evident even at so early a stage of our appreciation of it. Just as earlier Iamblichus represented the ancient Cyprian as a reclaimed Pagan magus, here – lest we recall Faust too much – stands Paracelsus personifying reinvigoration and mastery of the art.

Heptameron

Heptameron

or MAGICAL ELEMENTS

composed by the great Cyprian

OF THE IBERIAN GRIMOIRES analysed here this volume is at first unpromising. It is small in size and at first glance deals solely with the less dramatic aspects of occultism. There are sections on herbs, palm reading, physiognomy and divining rods, among other things. True, near the beginning is a section on astrology that includes planetary hours. These are – so to speak – grimoiric in tone and content, but the section is not broadcast as such. Nevertheless, after receiving some extracts translated by Humberto Maggi my interest was piqued sufficiently that I obtained a full copy courtesy of Felix Francisco Castro Vicente. What intrigued me about the extracts was some material relating to spirit sigils and astrological correspondences. The material included Belzebuth, Baalberith and the rulers of the four elements, amidst a Walpurgisnacht array of folklore demons. Closer examination showed this material to be embedded in a chapter on Astrological Palmistry. It was preceded by a chapter whose palmistry was of the conventional kind. This chapter however was anything but conventional. A full exposition of the material follows shortly.

Another section of the so-called *Heptameron* deals with Rhabdomancy, or divining with rods. Embedded in this section is material overlapping with the treasure hunting theme; the divining rod overlapping with the conjurer's wand as in the *Grand Grimoire*. Closer, more extensive and enlightening overlaps of this kind are contained in the *Book of Saint Cyprian*. The chiromantic material from the *Heptameron* however is of a remarkable nature, both original and insightful, as will now be seen. Incidentally, both Cecco d'Ascoli and Antonio da Montolmo interpreted occult terminology in three ways: astronomic, chiromantic and nigromantic.

> Job says [*Job* 37:7] that [as in] the sky [so] in the hand of everyone is [written] the decree of their destiny; and Solomon [*Proverbs* 3:16] that in the right hand of men [is written] the signs of the duration of life, and in the left the indications of honour and fortune. Aristotle says that it [hand reading] is an infallible science.

THE BIBLICAL REFERENCES ARE AUTHENTIC, and common in chiromantic literature. So too there are unverified and likely unverifiable claims that Aristotle both employed and wrote on palmistry. An edition of *Aristotle's Masterpiece* was published around 1738 in London which included a chapter 'Of Palmistry, showing the various judgments drawn from the hand.' This was supposedly written in 350 Bce by Aristotle and consists of material underlying early 18th century palmistry. This text was republished in 1900 by William G. Benham in *The Laws of Scientific Handreading*. Similarly there is a tradition of a treatise by Homer, *On the Lines of the Hands*, not extant but referred to by later writers. Paracelsus also held chiromancy in high regard; in *De natura rerum* I.xi.384 he says: *chiromancy is a science that not only inspects the hands of men, but, moreover, it also considers all herbs, woods, flints, earths, and rivers – in a word, whatever has lines, veins, and wrinkles*. Though trivialised by association with 'dookering the gorgios' and consequently neglected by modern occultists, palmistry has a long history. Its origins are definitely to be sought in the ancient world. Mentions of its use in Kabbalistic circles are the tail end of a venerable tradition extending back to the Hellenistic world, the Middle East and Vedic India. To return to our text:

> Astrological Chiromancy demands a very long time to decipher the desired information, in particular if it is necessary to make a talisman. As the hand held out for the space of two hours cannot be had, operate in the following way.

The text continues with advice to take a handprint, much as is done today, and since no special ingredients are mentioned the interested reader may look into these practical aspects of palmistry for themselves. This done one is free to examine the lines of the hand, make the interpretation and from this see what kind of talisman is required. The text then continues with a discussion of a magical alphabet and various sigils and characters. The clear inference is that such symbols derive from and may be found in the lines of the hand. This is, to say the least, an intriguing and interesting idea; reminiscent of Spare's hand and eye symbolism among other things.

The magical alphabet, while providing equivalents for a Latinate series, is based on Sanskrit characters. This is an unusual deviation from Hebrew-centric custom, & demonstrates some sophistication on the part of the compiler. Sanskrit is after all a sacred tongue related to the roots of many European languages, which Hebrew is not.

> Before continuing the chapter we must initiate the reader in the deep mysteries of hidden sciences from magical, cabalistic and astrological writings [found in the hand?]. These writings form what is called a cabalistic magical book.
>
> Beginning with the cabalistic alphabet; this alphabet comes to us from the Indians, and inspired the one that the Brahmins use until nowadays. Underneath each sign I give only the letters they represent, and next will speak of the 16 magical characters.

Chiromancia Astrologíca continues with an exposition of 16 divinatory characters. Again the implication is that these are marks derived from handprints. As a series of sigils they readily transfer into other divinatory mediums. In my own work I have found these symbols to be compatible with the workings of the spirit Hael from the *True Grimoire*. This spirit – whose corresponding Exu is the intimate confidant of Saint Cyprian – is connected with magical characters and writings in general.

Signifies the *Sun*, element of fire, and consequently the noble but energetic passions.
The *Moon*, means sweet calm, melancholy and all such passions.
Earth, element of humility, means vassalage, slavery, work, pains and restlessness.
Fire, element of violence, signifies devastation, ferocity, and irreparable evil.
Water, element of moderation, means travel, sea voyages.
The *Heart*, signifies generous and noble passions.
Cultivated Land, means prosperity, wealth through work, ambition and avarice.
The *Mountain*, means elevation, greatness, domination, pride, and superiority in many things.
A *Plant*, means innocence, childhood, protection and intelligence.
A *Hand*, means charity, aid, relief and work.
A *Purse*, means loquacity and greed.
A *Man*, signifies power and authority.
A *Child*, means whims, meanness and lies.
A *Woman*, means beauty, sweetness and chaste love.
A *Tree*, means strength, nobility, and royal protection.
A *Stone*, means earth, war, serious wound, sickness.

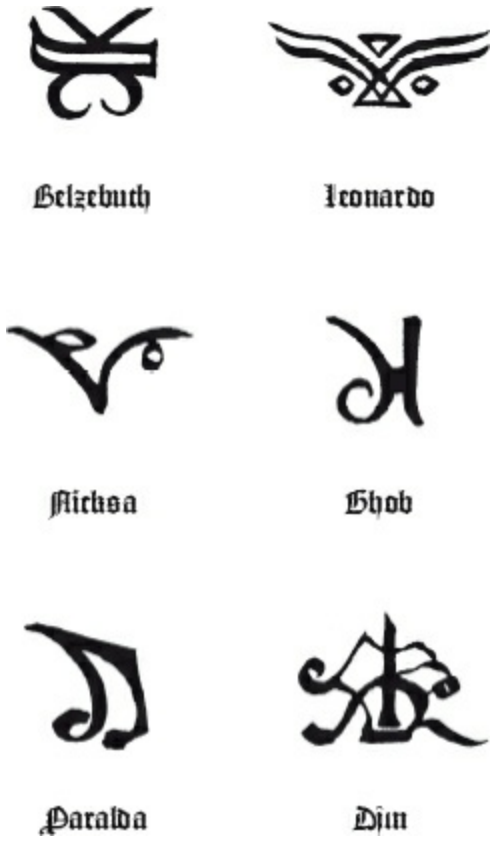
With these 16 figures as a resource one can balance all the human passions; but it is necessary to combine them in a certain way as explained in the treatise on the talismans.

Astonishingly our palmistry guide proceeds with the sigils of superior spirits. The first of these is Belzebuth, a major figure of the *True Grimoire*, coming before the Sabbatic goat and four rulers of the elemental spirits. It cannot be doubted that these sigils too are assumed to derive from, and appear in, the palm of the human hand. This material is followed by a phantasmagoria of folklore figures

ruled by the chiefs, along with rather suspect astrological correspondences. While not to be taken as a by rote system, the material is extraordinarily interesting. It touches upon several important themes, and will require to be dealt with in separate sections, dealing with the chiefs and the folklore figures respectively.

> The six signs that are in this table are the black names of the heads of the six legions of genii and spirits, with which we can enter in direct communication.
>
> *Belzebuth*, commands all the demons.
>
> *Leonardo*, [Leonard] presides over Sabbats under the dark figure of a black goat.
>
> Numbers 3, 4, 5, and 6 are the names of four chiefs of genii who serve most the designs of men; they preside over the four elements of the Arabs.
>
> *Nicksa*, the queen of the waves, and they that inhabit the sea and great lakes.
>
> *Gob* [Ghob], chief of the gnomes; that inhabit the bowels of the earth, and guard metals and hidden treasure.
>
> *Paralda*, the queen of the sylphs; they that inhabit the air.
>
> *Djin*, the chief of the salamanders, who live in fire; their main occupation is casting metals, and causing volcanoes.

Our text, having listed Beelzebuth and Leonard above the Four elemental Kings and Queens, goes on to enumerate a hierarchy that while associated with the stars is sublunary in nature. Here Beelzebuth appears again, seconded by Baalberith rather than Leonard, and the four chiefs as before. Following this listing is a larger list of subordinates. In order to extract the maximum information from these listings it is necessary to deal with the superiors first, then return to the text and proceed to analyse the subordinates.



Of the Influences of the Stars

Habitations of the Black Genii. The house of *Beelzébuth*, and the main sign of his legion, star of evil; it is in the heart of the Scorpion [Cor Scorpionis, Antares].

The house of *Baalberith*, the great master of dreams, dreamers and sleepwalkers, star of evil: it is in Cancer.

Habitations of the Wise Genii. Good or bad in accordance with the circumstances.

The house of *niksa*, the queen of the undines; she is generally good, and a protector especially of sailors and fishermen. However she is vindictive if they neglect to fear her: causing storms under a clear sky; it is in *Aries* and it is a good star.

The house of *Gob*, king of the gnomes, having the *Kobold* for his minister; often he favours those searching for mines and hidden treasures. Other times he is vindictive, favouring intrigues to arise from the gold that is brought out of the bowels of the earth; it is in *Cancer* and a bad star.

The house of *Paralda*, queen of the sylphs; protector of the innocent and chaste; it is in *Virgo* and it is a good star.

The house of *Djin*, king of the salamanders, protector of warriors; *Sirius*, a good star.

In making Belzebuth the chief of all spirits the current text is thoroughly traditional. The example of the *Testament of Solomon* is as true to the origins of the genre as it is possible to be. Of course as early as the *Hygromanteia* this unity had shown itself in four forms. So too three chiefs (united in one) may be deemed valid in various grimoire traditions and in Kimbanda. The niceties of division

and union alike are best left to local understanding. As regards the Four Kings, the *Chiromancia Astrologíca* has surprises in store which will follow in their place.

Leonard, although sporting a name that scarcely suggests diabolism, is identical with the Sabbat goat worshipped by the witches. Under this name he is reckoned by various demonologists as: the chief of the minor demons (those attending sabbats presumably) and the Inspector General of Black Magic and Sorcery. He is said to have had three horns and the ears of a fox. Witches saluted him by exposing their buttocks while holding in their hands a green candle.

Two plates from the *Grand Grimoire* and *Red Dragon* cycle illustrate a treasure bearing demon with three horns; one of these portraits has the signature of Lucifuge Rofocale beneath. This identifies Leonard and Lucifuge; conflating – with good reason – the lore of the Sabbat with the sorcery of the late grimoires. The inquisitorial accusation that witches made pacts precedes the plain rendition of the process in the later grimoires (a rendition preceded by the more covert *Book of Spirits*, which as seen is a comprehensive pact). Indeed, as has been established, the concept of the pact reaches back to the magicians of antiquity; be they the sorcerers of the *PGM* seeking a magical assistant, or the Theurgists with their covenants. While a staple of theological opposition to magic, the conception originates in magic of the synthesis period if not before.

Baal-berith was originally a male god of the Canaanites, the term *berith* means covenant, or pact. Scholars are undecided whether the covenant concerned was a political alliance or a religious covenant between god and worshippers. (It is likely that Baalberith is the demon named Berith in the *GoS*. There are some pertinent remarks regarding this spirit in *Geosophia* I.1: Implications for Modern Practice).

In Baal-Berith's attribution to Cancer the *Chiromancia Astrologíca* may be displaying covert erudition. There are some remarkable associations involved here, namely the ancient association of Sirius with zero Cancer, the northern Solstice point that defines the northern station and its Queen. In Kimbanda Baalberith is associated with important Pomba Giras. One important association is Pomba Gira Sete Maridos:

> Pomba Gira Sete Maridos (Seven Husbands) is an alternative name for Pomba Gira Sete Porteiras [seven doors] … we cannot know which door she will open, or what husband she will send out, to effectuate her work.
>
> Frisvold, *Pomba Gira & the Quimbanda of Mbùmba nzila*

The seven husbands theme was encountered when examining the lore associated with Asmodeus; elsewhere the husband of Lilith &c. There are great mysteries of the Mairoal and of Exu Pomba Gira here. Asmodeus – as Typhon – is also the male personification of the seven stars of Ursa Major. We would expect a goddess in this role too, and the *PGM* do not disappoint. Hecate-Artemis is associated with the Bear constellation repeatedly in the papyri.

Another important Pomba Gira associated with Baalberith is Pomba Gira Rosa Caveira:

> Pomba Gira Rosa Caveira is said to have a double face. One side is beautiful, but the other is that of a skull.
>
> Frisvold, *Pomba Gira*

Interestingly Frisvold connects her with Cranea, a servant of Hecate connected, like this Pomba Gira, with door hinges and cherry trees.

What requires elucidation here is why the *Heptameron* renders the upper hierarchy in two ways. Both cases have Beelzebuth above and the Four Kings below, but with Leonard and Baalberith apparently exchanging places in the two renditions. The text underlines that Leonard rules the Sabbat, and Baalberith dreams. This may argue for employing one or other as intermediary spirits in different kinds of magical work.

Baalberith and the 24 additional elementals appear in the section entitled 'On the Influences of the Stars,' suggesting an astrological component, as compared with Sabbatic rites at the points of the year. The astrological associations of the spirits, although not terribly reliable, are powerfully reminiscent of the decans. The catalogue as a whole resembles the *Testament of Solomon* and is likely inspired by it.

The association of the Kings with Sabbats, involving witches, demons and folkloric figures cavorting in dream like gatherings, is not an invention of our anonymous author. Before meeting the 24 subordinate spirits an exploration of this theme is called for.

Le Sabbat des Sorcières
after Ziarnako

THE KINGS AND THE WILD HUNT

FOR OUR PURPOSES TWO IMPORTANT MOTIFS require linkage; namely the Four Kings and the Wild Hunt. These are not disparate and unconnected but on the contrary closely related. The Wild Hunt derives from Germanic traditions dating back at least to the Classical era that endured for centuries into modern folklore. A far greater antiquity – in traditions of the megalithic era – is not unlikely. While in essence an oral tradition it has subsequently absorbed other elements, including classical lore at an early stage and later literary magic via Agrippa and others. It has also spread far beyond its Germanic home, being known in Galicia, Scandinavia, throughout the British Isles (by 1127) and elsewhere.

The theme includes certain important elements which must be highlighted for comprehension by those to whom the motif is unfamiliar. Firstly the hunt is as often a phantom army, who on occasion participate in ghost battles. Other names for the hunt thus include the Furious Horde. Secondly the hunt or army has a principal leader, frequently identified in Germanic cum Scandinavian lore as either the Germanic god Wotan or goddess Freya. Other goddess names are associated with the Wild Hunt, the Diana of the witches among them; Holda should also be mentioned. Some associations link this goddess to the Sibylia motif explored elsewhere. She is a goddess of spinning and childbirth, connecting her with the Fates, of whom the three sisters appearing in Sibylia spells are forms (*fey* and *fata* are etymologically linked).

Actual enactment of the hunt by pagans is known from Roman times, and disapproval of this appears to be the basis of belief in the witches' ride to the Sabbat.

> Certain wicked women turn themselves round to face the other way behind Satan and, led astray by hallucinations and figments of their imaginations created by evil spirits, believe and maintain that during the hours of night they ride upon certain beasts along with Diana (a goddess of the pagans), or with Herodias and an innumerable host of women, traversing many areas of the earth in the silent dead of night; that they obey her commands as though she were their mistress, and that on specific nights they are called to her service.
>
> *Canon Episcopi*, 906 CE

That a male or female deity was identified equally in this role is worthy of note; Wotan is identified with Hermes by Tacitus, thus underlining that the leader of the hunt is a psychopomp. The Harlequin is a later development of the male leader, and is of course the devil so far as Christian interpretations are concerned. The hunt was originally composed of slain warriors, although later of the dead in general, of Arthur's knights or the followers of King Herla (from Harlequin). Subsequently these were interpreted as or supplemented by demons and folklore figures associated with them. Scandinavian traditions refer to Woden leading the Wild Hunt over the Milky Way (Woutanes Wec, Woden's Way). This is important, it points to a linkage of the Wild Hunt to the stellar eschatology outlined in *Geosophia*. Consider that Holda is a goddess of Fate – and incarnation – alongside this portrayal of Woden. Their relation to the Wild Hunt identifies them as the King and Queen of the North/South axis; the Gate of the Gods in Capricorn, and the Gate of Men in Cancer. As with their

Egyptian cognates the Headless One and Sothis – they represent the older royals, predating the Aries/Libra young king and queen of latter astrological system.

Curiously one of the names the Sibylia of the hunt receives is Oriente. The frequent confusion of role and identity between Southern and Eastern kings springs from the relations of the older tradition with Greco-Chaldean astrology. A similar wavering of the boundaries for her (originally the Northern senior queen) may explain this title.

This is scarcely to be wondered at; the North/South axis or solstice line is emphasised by megalithic sacred sites in Europe and beyond. Its importance far precedes the Aries point emphasis which established the younger royals. The claims of the older royals were too well established to prevent blurring between the old and new regimes; whose male/female pairs provide one form of the quaternary. So too, Woden's classical association with Hermes (god of Wednesday, Woden's day) in modern terms readily links him to the East; but in primeval symbolism it is the East of the solstice sunrise (the North/South stellar axis), rather than of Spring (Aries).

NORTH/SOUTH AXIS	EGYPTIAN FORM	GERMANIC FORM	YOUNGER ROYALS
Capricorn (Gate of the Gods)	Headless One	Woden	Oriens/Baal (Lucifer)
Cancer (Gate of Men)	Sothis	Holda (Diana)	Sibylia

In any case, by medieval times the Wild Hunt theme was well established throughout Western Europe and undergoing various transformations or developments. One of these in particular concerns us, and evolves out of the expression of the theme embodied by ghostly battles. These plainly require two armies, and in the sources the leader of one army is plainly the old psychopompic god, while the second army is often – though not invariably – led by four kings. Since this latter development is of such interest it is useful to enlarge upon it.

As early as the 13th century William of Auvergne wrote about night battles and ghost armies; he mentions Abundia (the witch goddess Habondia) aka Satia as a leader. This plainly identifies the Sabbat ride and the Wild Hunt with each other. He also mentions four kings, and importantly that necromancers are wont to summon these and their followers. He mentions their association with the four quarters, and specifies that the Eastern king is the chief among them. He even says they take their names from the directions they rule (beginning, naturally, with Oriens). Their connection with the dead is unquestionable, and underwritten by the mention of necromancers, notwithstanding how vague that term had become in christianised magic and pagan survivals. He nevertheless identifies both the kings and their numberless followers as demons. So too as late as 1544 magicians (or charlatans) operating in Germany claimed to be able to summon the four kings during the Ember days (the long standing connection between kings and queens with these would require another long digression). The approach of these Swabian students involved a magical circle, salt and holy water, herbs, candles and burning embers (presumably for a censer, but the ember days are of course relevant). In these accounts of occult treasure hunting it is possible to see past the motives of such charlatans and their dupes to older traditions, both Germanic and from the Mystery traditions of antiquity.

Niccoli points out that these magical adventurers were exploiting existing folk belief, but also that Agrippa's *Occult Philosophy* – in which he also detects Germanic traditions embedded – had been

published in Cologne eleven years previously. This text establishes the Four Kings, Oriens, Amaimon, Paimon and Egin, as more or less standard in subsequent grimoires, although earlier references are not scarce. Via Agrippa too, our Kings are firmly identified with rabbinical equivalents: Samael, Azazel, Azael and Mahazael; though references to these are also much older.

Variants of the night battle story pit these literary four kings of the world against the traditional four kings of the Ember days. This opposition is reminiscent of the battling spirits at Mount Hecla (Scot 1655, see also *Geo* II 'Volcanic Conjurations'); this latter also illustrates widespread interaction of Agrippa and folklore themes. While the battles place the Kings in opposition, there is as much merging of the literary and folkloric Kings. The *Abramelin* eight dukes form suggests that they could also coexist within a greater hierarchy.

THUS THE KINGS AND QUEENS of Cyprian's *Heptameron*, with the witches and elemental spirits that follow them, embody authentic traditions involving both the Sabbat and the Wild Hunt. The role of the four elemental rulers involved is identical to that of the Four Kings in German and Franco-Italian derived texts: Bael, Paimon, Amaymon and Ariton. Those names given, Nicksa, Ghob, Paralda, Djin are more recent artificial names, derived from types. That is, Nicksa derives from Nixies, who are water spirits; Ghob or Gob derives from goblins, creatures of the earth. Djin derives from Genies, while imitating the Arab djin (also a plural), which are fiery ifrits. Only Paralda, ruler of air, has no obvious etymology of this kind. Neither I nor Joseph Peterson can find any reference to these names preceding Eliphas Lévi. He likely composed three out of four of the Elemental Prayers besides. An older but equally synthetic angelic equivalent is the supposed elemental angels. Their names, Ar(i) al, Seraph, Tharsis and Kerub, are in every case derived from the names of angelic choirs: Aralim, Seraphim, Tharsishim and Kerubim, all plurals. Lévi may have taken this as an example when composing his names.

Before examining the lower hierarchy of the grimoire, a brief discussion on the place of elementals in grimoire magic is in order.

THERE ARE NO MORE FITTING WORDS to introduce this topic than those of the splendidly titled work of Paracelsus: *Liber de nymphis, Sylphis, Pygmæis et Salamandris et de cæteris spiritibus* (*The Book of the nymphs, Sylphs, Pygmies and Salamanders and the other spirits*):

> Know, therefore, that the purpose of this book is to describe the four kinds of spirit-men, namely, the water people, the mountain people, the fire people and the wind people. Included among these four kinds are the giants, the melusines, the Venusberg and what is similar to them.

Before turning to the individual spirits and their subjects as described in *Chiromancia Astrologíca* we need to have a clear view of the grimoires and their spirits. This is still obscured by the modern angels and demons stereotype. It is useful therefore to appeal to a classic of the grimoire genre in opening these remarks. Namely the notorious *Fourth Book* attributed to Cornelius Agrippa.

> There is another kind of Spirits, which we have spoken of in our third book of *Occult Philosophy*, not so hurtful, and nearest unto men; so also, that they are effected with human passions, and do joy in the conversation of men, and freely do inhabit with them: and others do dwell in the Woods and Deserts: & others delight in the company of divers domestic Animals and wild Beasts; and othersome do inhabit about Fountains and Meadows. Whoso-ever therefore would call up these kinds of Spirits, in the place where they abide, it ought to be done with odoriferous perfumes, and with sweet sounds and instruments of Music, specially composed for the business, with using of Songs, Enchantments and pleasant Verses, with praises and promises.
>
> But those which are obstinate to yield to these things, are to be compelled with Threatenings, Comminations, Cursings, Delusions, Contumelies, and especially by threatening to expel them from those places where they are conversant.
>
> Further, if need be, thou mayest betake thee to use Exorcisms; but the chiefest thing that ought to be observed, is, constancy of mind, and boldness, free, and alienated from fear.
>
> Lastly, when you would invocate these kinds of Spirits, you ought to prepare a Table in the place of invocation, covered with clean linen; whereupon you shall set new bread, and running water or milk in new earthen vessels, and new knives. And you shall make a fire, whereupon a perfume shall be made. But let the Invocant go unto the head of the Table, and round about it let there be seats placed for the Spirits, as you please; and the Spirits being called, you shall invite them to drink and eat. But if perchance you shall fear an evil Spirit, then draw a Circle about it, and let that part of the Table at which the Invocant sits, be within the Circle, and the rest of the Table without the Circle.
>
> Agrippa (attrib.): *The Fourth Book of Occult Philosophy*

In the *Fourth Book* the passage quoted above bears the heading ‘Other kinds of spirits.’ It is preceded by an account of dealing with the more familiar evil spirits. It is these that people too readily consider first, when faced with any species in the grimoire literature other than angels. Tellingly our present passage is also succeeded by yet another passage, relating the manner of working with the dead. It is however with the *others* mentioned above that this section of our study deals. In

conventional terminology these are often referred to by the Paracelsian term, *elementals*. Certainly this great figure of traditional occultism coined the terms undines, sylphs, gnomes and salamanders. The tendency to associate them with archaic nature spirits and to various species of fairy folk has been considered a later development. In fact, under the influence of Platonism and Christian angelology, the grimoires were no less involved with these prior to Paracelsus (1493–1541). We can detect the same idea much earlier, in a Neoplatonist tradition embracing Iamblichus, Origen, Psuedo-Dionysus and others. In Christian terms, while many pagan figures could be demonised, angelology provided another route. The lesser figures of Pagan mythology, these same spirits of meadows, trees and streams, belonged to the third great division of angelic beings, after the super-celestial and planetary:

> The third dispose every smaller matter, and to each thing each one is a preserver. There are also of these, who afford vertue to the least plants and stones and to all inferior things; to whom many things are common with God, many with men, and they are mediating Ministers.

His previous chapter shows clearly that Agrippa identified these utterly with our elementals, and we see the source ideas of the *Fourth Book* in this same chapter:

> … whence as these Angels are appointed for diverse Stars, so also [others] for diverse places and times, not that they are limited by time or place, neither by the bodies which they are appointed to govern, but because the order of wisdom hath so decreed, therefore they favor more, and patronize those bodies, places, times, stars; so they have called some Diurnall, some Nocturnall, other Meridionall; in like manner some are called Wood-men, some Mountaineers, some Fieldmen, some Domesticks. Hence the gods of the Woods, Country gods, Satyrs, familiars, Fairies of the fountains, Fairies of the Woods, Nymphs of the Sea, the Naiades, Neriades, Dryades, Pierides, Hamadryades, Potumides, Hinnides, Agapte, Pales, Pareades, Dodonæ, Feniliæ, Lavernæ, Pareæ, Muses, Aonides, Castalides, Heliconides, Pegasides, Meonides, Phebiades, Camenæ, the Graces, the Genii, Hobgoblins, and such like; whence they call them vulgar superiors, some the demi-gods [demigods] and goddesses; some of these are so familiar and acquainted with men, that they are even affected with humane perturbations, by whose instruction Plato thinketh that men do oftentimes wonderfull things.

This identification of nature spirits with a third angelic Order (each Order is – of course – sub-divided) was not universally adopted. The demonisation of all spirits was not uncommon; in Elizabethan England many – not all – believed the denizens of the fairy realm and hell to be identical. The importance of Paracelsus as also the *Comte de Gabalis*, is the alternative they provide to this view of spirits. This alternative is as much at home in the grimoire tradition as the more cut and dried 'they're all angels or demons.' This less dualistic and polarised influence is plain in the Lansdowne *Key of Solomon*. There the Four Kings known from both the *Goetia* and Agrippa's tables are linked with the four elemental races of Paracelsus, both in tabular form and among the ritual instructions.

SINCE IT WAS PUBLISHED IN 1670, the influence of the *Comte de Gabalis* on magical literature including the grimoires has been immense and direct. A particularly salient example is the Prayer of the Salamanders in Discourse V. This prayer originates in a fragment of Porphyry's work on the *Chaldean Oracles*. From *Gabalis* it found its way into the *Grimorium Verum*, and – with three other elemental prayers – into the works of Eliphas Lévi and onwards to the Golden Dawn. Lévi's view of elementals, and the ritual context in which these prayers are embedded, reflects Martinist influence. Implicit is a view of the Universe and its destiny that includes the redemption even of fallen spirits; a doctrine attributed to Origen and known as restitutionism.

So too, besides the printed Bibliothèque Bleue grimoires, we can perhaps detect the influence of the *Comte de Gabalis* in the manuscript grimoires. *Lansdowne* 1203, an important form of the *Key of Solomon*, patently views many grimoire spirits as elementals rather than accursed demons. It makes the Four Kings of the *Goetia of Solomon* the rulers of the Paracelsian elementals, rather than of evil spirits. This is further underlined by blaming the avarice of men rather than the malice of spirits for the dangers attending occult treasure hunting (see also *The True Grimoire* and *Geosophia*). There is no difficulty attributing such an influence to this branch of the Solomonic family. *Lansdowne* 1203 is later than *Gabalis*, which was a virtual holy book of Rosicrucians of the time.

The motivations of the author of the *Comte de Gabalis* can only be guessed at. They were very likely polemical and revelatory, while nevertheless covert and disguised. While apparently a satirical novel there is no doubt whatever that the *Comte* represents very real doctrines and ideas. The very name Gabalis is a Paracelsian term for prophecy. It is, in a sense, a master key to the Western occult tradition in a particularly important formative phase directly preceding our present era. As such it is deserving of close attention and scrutiny. It is indispensable to those researching and practicing grimoire magic; still more so to all seeking less negative and polarised views of spirits within general Western magical practice.

Turning now to the spirits named in *Chiromancia Astrologíca*, there is a truly immense fund of folklore material contained and alluded to in this section. As will be apparent, this material exemplifies in great detail the type of spirits described in the *Fourth Book*. So too those in the appendix to Scot's opus, quoted and commented in 'Familiar and Unfamiliar Spirits.' At the same time the catalogue and its structure is reminiscent of the earliest grimoire spirit hierarchy, that of the *Testament of Solomon*.

Chiromancia Astrologica

continued

THE FOLLOWING CONSTELLATIONS are less important that the six previous ones, but we will give an explanation so that we can see their influences; treating constellation by constellation.

1 Constellation of *Aries*, house of *Fatua* or *Fressina*, queen of the fairies, always good, but at times seeming bad; presides over births among the people, looks to balance their physical qualities and morals. It compensates qualities with deficiencies, for example: balancing wealth with pride; beauty with conceit and coquetry; wisdom and chastity with complaining; science with pedantry, etc. Rules great men. More good than bad.

2 The house of *Melusina*, she who every Saturday becomes scaled from her waist to her feet, belongs to the same constellation. She loves mystery, discreet people and teaches how to keep secrets. A benefic star.

3 Constellation of *Taurus*, is the house of duendes, house demons and wizards, presided over by *Aldebaran*; rules the superstitious, imbeciles, the credulous and dreamers. Bad star.

4 The house of *Salvania* belongs to the same constellation, born in the kingdom of suelvas, a species of silfides [alternative form of sylphs]. Watches over agriculture and helps farmers in their work. Its protection is very good.

5 Also pertains to the same, the house of *Dexgar*, sovereign of mountains. Protects labourers and aids them in their works, but it demands their submission and respect. Good star, but rendered unhappy.

6 Constellation of *Gemini*, house of *Deoinehia*, chief of the meadow spirits. Presides over the work and education of herders, especially of horses, and inspires to concord and peace. Excellent star.

7 To the same constellation belongs *Deer Foot*, the queen of the incubi [sic]. She appears in the form of a comely woman, but conceals beneath her skirts the cloven hoof of a deer. Protects hunters but leads them into illicit and dangerous loves. Bad star.

8 Constellation of *Cancer*, house of *Robin of the Forests*, head of the hunting spirits of the night. Rules the furtive ways of thieves, hunters and bad men. Bad star.

9 Constellation of *Leo*, house of *Alfheino*, head of the white spirits. Guides the consciences of men in matters of honor and virtue. Excellent star.

10 To the same constellation belongs the house of *Svvart* [Swart?], great master of the spirits of the night. Leads the spirits of the great and rulers, hindering them from seeing the miseries of the

people. Malefic star.

11 Constellation of *Virgo*, house of *Hodeken*, white spirit, who does not descend from its star except to distribute assistance to virtuous and chaste people. Very good star.

12 Constellation of *Libra*, house of *Follet*, head of the vagabond spirits [Will o' the wisp, Jack o' Lantern], that are perfidious, inconstant, voluble and capricious. Malefic star.

13 The same constellation has the house of *Tomptogobe*. Rules braggarts and makes them strong, also the boastful and all people who make much noise. This star promises many beatings, cudgellings and long life.

14 Constellation of *Scorpio*, house of *Grisu*, general of the malignant gnomes. These genies seek to cause bad luck and pitfalls to miners, by means of cave-ins and floods and they appear in horrible forms; rules misers, egoists, ingrates and parricides. Very bad star.

15 To the same constellation belongs *Kelpic* [sic] which has the form of a horse; and *norickar* who appears in human form. Inhabiting lakes, seas, rivers and creeks. The declared enemy of fishermen, sailors and all men who work on the waters. Very bad star, it portends an unhappy end.

16 Constellation of *Sagittarius*, house of the great witch *nicneven*; she leads in their path all wizards, and transforms good luck to bad. Evil star.

17 Belonging to the same constellation is *nika*, great master of the nymphs, benevolent spirits, who delight in directing men on the path of honour. Benefic star.

18 Belonging to the same constellation is *Amadria*, queen of the polar spirits; intelligent and kind, they like to dance beneath the Moon in meadows full of flowers; they rule doctors and direct them to select the best herbs to cure diseases. Good star.

19 Constellation of *Capricorn*, house of *Oldnick* [Old Nick], protector of pirates and smugglers, later abandons them to an unhappy fate. Bad star.

20 To the same constellation belongs *Dobia*, master of ghosts and spectres. He walks in solitary places, and in un-inhabited ruins and houses. Inspires terror and cowardice. Evil star.

21 Constellation of *Aquarius*, house of *Galdrakina* or *Striga*; instructor of wizards in the art of creating philtres. Rules poisoners, procurers of love and fallen women. Evil star.

22 Pertaining to the same constellation is *Geirada*; a good spirit that exempts those whom it rules of bad luck, curses and other magical weapons used against them. Loves truth and detests superstition and lies. Good star.

23 Constellation of *Pisces*, house of *Annaberge*, an evil spirit appearing on Saturdays in the form of a he-goat with gold horns riding upon a fire-breathing horse. Makes incessant war on the young and those that are inept and ignorant in pursuing their craft. Bad star.

24 To the same constellation belongs the house of *Puck*: the hunter of hell; causing love for

men, especially the young. Although a devil, it is a benefic star.

The inspiration of the demonology of *Chiromancia Astrologíca* is varied and includes the works of Eliphas Lévi and of Sir Walter Scott. Bear in mind that the roots of this grimoire are Iberian and that this text was published in Mexico. Owen Davies' remarks on grimoires as vehicles of cultural exchange are more than apt here.

1 *Fatua*

A name of a female spirit, also named Fauna, associated with the Roman god Faunus as wife, spouse, sister or daughter. Thus we may see in her a female spirit of the woodlands who very possibly possesses prophetic powers.

2 *Melusine*

Melusine (or Melusina) is a famous figure in European folklore, a female spirit of fresh waters in sacred springs and rivers. She is usually depicted as a woman who is a serpent or fish from the waist down (much like a mermaid). She is also sometimes illustrated with wings, two tails or both, and sometimes referred to as nixie or Neck. In Paracelsian terms she is an undine, and as an individual rather than a type is the queen of these spirits; identical with Nicksa. Her name derives from the same roots as Melissa. Her antecedents and roles in Cretan mystery cults, as a necromantic spirit and Underworld queen equivalent to Persephone, were explored in *Geosophia*.

As Melusine she also has some interesting medieval connections with noble bloodlines, including the Merovingian kings. It is related also that Richard Cœur de Lion of England often repeated a story that his ancestor the Countess of Anjou was in fact the fairy Melu-sine. From this fondness came the common term for his family as *the devil's brood* ; since in his words they *came from the devil and would return to the devil*. It is worth noting in passing how a female figure could be synonymous with a male devil. These regal and diabolic associations are entirely appropriate to Melusine, in addition to their wider relevance to the themes in this study.

One German tale of Melusine worth relating was translated into English around 1500 and became widely known. An Albanian king went hunting and met a beautiful woman in the forest: Pressyne, mother of Melusine. She agreed to marry him provided he did not enter her chamber when she gave birth to or bathed her children. Upon marrying him she later gave birth to triplets, all female. When King Elynas broke the promise she left the kingdom taking these daughters to the lost Isle of Avalon. This is variously identified with Glastonbury, or more likely Bath (Aqua Sulis, the site of a famous hot spring and its pre-Roman goddess). Her daughters' names were Melusine, Melior, and Palatyne and they were raised in Avalon until their fifteenth birthday. At this time Melusine extracted the story of their coming thence from her mother. On learning of his breaking his oath she and her sisters abducted and imprisoned Elynas. When their mother learned of this she punished them for mistreating her husband. Melusine's punishment included transformation, from the waist down she resembled a serpent, or in other versions, takes the shape of a mermaid.

Martin Luther was prolifically articulate regarding one form of Melusine, the Melusina of Lucelberg in Silesia, who he identified as a succubus. So too the *Comte de Gabalis* refers us to the works of *the great Paracelsus, who affirms in five or six different places that nothing is more certain than the fact that this same Melusina was a nymph*. This happens to be quite true;

Gabalis is above all a good Paracelsian. At least five references appear in the famous work of Paracelsus: *Liber de nymphis, Sylphis, Pygmaeis et Salamandris et de cæteris spiritibus*.

Paracelsus' work is of course seminal to the entire post-classical literature of elementals. A careful perusal will reveal the frequent association of elementals with older mythology, fairy lore and pagan survivals to be entirely orthodox. The assertion occasionally encountered, that this equating of types applies fairly well with the exception of the much misunderstood sylphs (sylvestres) is in my eyes entirely wrong. The hardening of an over emphasised dividing line between literary occultism and folklore is largely to blame for the errors in this respect. Another problem arises when looking for connections with the four states of matter, in which air represents gases or the higher atmosphere; this, it is true, does not much connect with folklore. However, sylphs' relation to the air is not of this kind. European sylphs are best understood in relation to trees; in which the wind blows, and wherein ghosts and spirits congregate and manifest in breezes.

The interplay between aerial and watery modes present with such spirits and their queens is also relevant. In European lore and particularly its interpretation, aerial associations are often literally submerged beneath watery ones.

Sir Walter Scott told a Melusine tale in *The Minstrelsy of the Scottish Border* (1802–1803), confident that:

> The reader will find the fairy of Normandy, or Bretagne, adorned with all the splendour of Eastern description. The fairy Melusina, also, who married Guy de Lusignan, Count of Poitou, under condition that he should never attempt to intrude upon her privacy, was of this latter class. She bore the count many children, and erected for him a magnificent castle by her magical art. Their harmony was uninterrupted until the prying husband broke the conditions of their union, by concealing himself to behold his wife make use of her enchanted bath. Hardly had Melusina discovered the indiscreet intruder, than, transforming herself into a dragon, she departed with a loud yell of lamentation, and was never again visible to mortal eyes; although, even in the days of Brantome, she was supposed to be the protectress of her descendants, and was heard wailing as she sailed upon the blast round the turrets of the castle of Lusignan the night before it was demolished.

This wailing also explains the Czech and Slovak term *meluzin* describing a noisy wind, often in the chimney. It derives from tales of her seeking her lost children. This connection with the wind as well as with water is worthy of our attention, as well as that of folklorists. Consider that both Cyprian and Empedocles attribute female rulers to Water and Air. The Lamia type, so strong a presence in our magical traditions, whether in recent or archaic forms, is most readily associated with the element of water. Nevertheless, Melusine, a foremost example of this very type, has an undeniable facility to move from water to air. What is more, Melusine shares this characteristic with the widespread and well documented Slavic Rusalka, of whom more anon.

3 *Duende*

Duende are directly from Iberian folklore, and appear frequently in Latin American and Filipino contexts. There are regional variants, but also analogues with Scandinavian tomte or nisse and the British brownie. The etymology of tomte also connects with that of duende: Swedish *tomte* from *tomt*, home. and the Spanish *dueño*, owner or householder. There are similarities too with the kobold.

As with other figures there are aspects which are charming and good natured, and others which are threatening. Thus Portuguese folklore uses the term for goblin-like beings prone to causing girls to lose their way in the woods. Other forms describe them as helpers of those lost in the forest. In Belize, duende are called Tata Duende, they live in the forest and lack thumbs, perhaps connecting with the four fingered tomte.

In Hispanic folklore in Meso-America and the southwest United States, duendes resemble gnomes and live in the walls of homes. Again suggesting tomte connections, they reside in the bedroom walls of children's rooms. Their relation with children is generally benevolent but misbehaviour or untidiness can have unfortunate results. They might clip an untidy child's toenails, with occasional accidental amputations of the toe. They may watch children playing ball in their bedrooms after bedtime, and then appear and frighten them. They can steal from children, which may imply suitable offerings, or even eat them after coming to some arrangement with their mother! In the Philippines beliefs associate them with children, who they might play with. Their abodes are rocks and caves, also old trees, and dark or neglected areas of the home. The tomte connection recurs here also, only rather than burial mounds they are associated with ant hills. Then they are called *nuno sa punso* – the old man of the mound. This Filipino duende can be good or evil, which type can be ascertained by their colour, white or black.

4 *Salvania*

Compare Sylvanus, Roman god of fields, forests and flocks. Note however that Paracelsus uses the term *sylvestres* to represent aerial spirits (sylphs). Nor is there any mistaking the identity in Paracelsian thought of the sylphs or sylvestres and ancient forest nymphs (dryads, hamadryads &c.). *On nymphs, Sylphs, Pygmies and Salamanders* is quite explicit: *the forest people, that is, the air people ...*

Although later generations of occultists mistake tree spirits for earth elementals the plain connection is between trees and the air. This is more than reminiscent of Greek ideas, where the spirits of the dead gather in the branches of trees. Traditions regarding the spirits of the air are complex, with Christian demonologists viewing them as fallen angels; in the late Hellenic period they were divided into two layers, those dwelling closest to the Moon being helpful ministers, and those closest to the earth being nearer to our conception of evil spirits. The concept of third order angels brings benign spirits down to earth; in contradiction of other Christian opinions, but common in many occult sources.

5 *Dexgar*

Possibly from the Catalan or Portuguese *deixar*, abandoned.

6 *Deoinehia*

Deoinehia's meaning is uncertain. It may derive from Dionæa, a name of Aphrodite's mother, or indeed the goddess herself. Dione was likely the bride of Zeus prior to Hera's ascendancy, and worshipped with him at Dodona. A still more similar form of the name appears in the Latin name of the Venus flytrap and other things belonging to her. Alternatively it may derive from Diana (itself a form of Dione, as former mother of the gods) and refer to the Asturian *xana*.

The xana is a folklore figure known in the New World besides her native Asturias. The name of the Spanish xana is thought by some to derive from Diana, who was associated with streams and with nymphs. A xana has the form of a mortal woman whose appearance differs according to her nature,

whether benign or malicious. The stories about her are varied. The benign xanas have the appearance of a small but beautiful woman, but is an immortal water nymph associated with pure water, be it waterfalls, streams or rivers, and particularly in forests. She has long blonde or light coloured hair, often curly, and fair skin. In this role she typically combs her hair like a mermaid. In this form her gifts include water for thirsty travellers, or treasures of gold or silver to the worthy, or indeed her love. In malicious roles she is again small, but also thin (implying the fair xana is more voluptuous) and dark coloured. Malicious xanas can turn into animals; enter homes through the keyhole; abduct and enchant people. Intriguingly the dark xana also has a gift giving form, being the bestower of a magical belt. This resembles the handkerchiefs given by the Greek Kalē, essentially the token of a pact.

Another mysterious aspect of the xana cycle of myth is that she may herself be suffering from an enchantment, which can only be broken if its secret is divined. Many xanas are stealers of children, usually substituting her own. As with Lamia this is not necessarily her own fault and does not apply only to malicious xanas. Rather it is due to her inability to raise her own children, this 'curse' may connect with the enchanted condition some xanas suffer from.

Xanas who possess a treasure may bestow it upon those they encounter, depending on some mysterious mode of judgement. The occasions on which they do are rarer than the converse. So too the xanas sing with a haunting and hypnotic voice, with very different effects depending whether the hearer is pure or impure of nature. Both may suggest an eschatological subtext, as we saw with the sirens in *Geosophia*. So too her dual nature along with much else about her has very ancient precedent, reminding us that her name may derive from Diana.

7 Deer Foot

Possibly there is also an Iberian figure I have overlooked but perhaps the intended figure here is the Deer Woman or Deer Lady of Native American mythology. As part of our theme is crossovers of European and New World traditions, her presence here is entirely apt. Deer Woman is a shape shifter in Native American myth, appearing variously in the form of an old woman, a young maiden, or a deer. Sometimes she is half woman, half deer, but more often it is her feet alone which betray her real nature. When luring men to her she hides her feet in various ways, standing behind shrubs or a little off the path. Her eyes too are those of a hind. She slays by stomping the victim to death with her animal feet.

There are resemblances to folklore figures from other parts of the Americas, as well as to the Spanish xana. These include the Lamia-like La Llorona in Mexico, Puerto Rica and Meso-America, a slayer of children, with a fascinating background. The Chilean Fiura is hideous and has foul breath, despite which she is a seductress who drives her lovers insane when she is done. Significantly her male counterpart Trauco, a virile hypnotiser of mortal women, has no feet. The South American Patasola – whose name means *One Foot* – appears to lonely hunters and loggers in the jungle. She lures them by resemblance to a loved one or a beautiful woman, but devours them in her true hideous and one-footed form, consuming both their flesh and their blood. Such figures are often regarded as protectors of animals and the forest. The Tunda is very similar, known in the Colombian Pacific region, and especially in the Afro-American community. She has only one leg, and wears a wooden leg or even wooden kitchen utensils. She seems to alternate between the vampire and a child stealer, in some forms she keeps her victims prisoner rather than despatching them, suggesting Lamia like childlessness.

8 *Robin of the Woods*

Possibly from Robin de Bois; a French figure connected to May Day celebrations and a possible source for English Robin Hood traditions. A link to Robin Goodfellow is not impossible, although the name is usually associated with a familiar kind of house spirit (see 20 and 24 below, and passim).

> *Either I mistake your shape and making quite,*
> *Or else you are that shrewd and knavish sprite*
> *Called Robin Goodfellow ...*
> *Those that Hob-goblin call you, and sweet Puck,*
> *You do their work, and they shall have good luck.*
>
> Shakespeare, *Midsummer night's Dream, ii.1*

9 *Alfheino*

From Alfheim: Norse, *alfheimr*, elf home, home of the Light Elves. Tellingly, given the influences throughout this section, it is also known in Anglo-Scottish ballads as Elfhame or similar.

10 *Svvart*

Probably Swart, from Norse and Old German for dark, and referring to the Dark Elves, who despite being more familiar from modern fantasy fiction are a genuine aspect of Nordic folklore.

11 *Hodeken*

Hodeken is the name of a particular kobold, household spirit of the palace of the Bishop of Haldenstein. His name refers to his hat, which hung over his face (Hoodikin). He was good and kind, informing the Bishop of future events and keeping the watchmen from sleeping on duty. He had the typical temper of such spirits when insulted or injured. A kitchen servant who habitually threw filth at him was strangled, chopped up and cooked. The cook, who abused him for this, was thrown in the moat. Reluctantly the Bishop was obliged to exorcise the guardian of his house.

12 *Follet*

Follet by itself indicates a Catalan goblin. Alternatively, in the term *foc follet*, it derives from *foc* (fire) and *follet* (crazy), which is also Catalan derived lore. Similarly, Feux Follets in French folklore, whether in France or French Canada means Merry Fires, actually hostile spirits of the Will o' the Wisp type. In such French lore they are understood to be damned spirits. These can be either of criminals or of bad Catholics who worked with Satan or the Loup-garou (werewolf).

13 *Tomptogobe*

Derives from Tomte, Tomtegubbe. Tomte, also known as nisse, are figures of Scandinavian and Finnish folklore. They are generally small, from a few inches to around three feet, and resemble an old man in farmer's attire. However they are also credited with the powers of invisibility and shape shifting. The latter power permits them to assume sizes in excess of human, and one eye like a Cyclops. There are variations between Danish, Norwegian and other forms. In Norway he can appear with pointed ears, glowing eyes, covered in hair and having but four fingers per hand. Contemporary Danish forms are somewhat sweetened, with no beard and wearing grey and red woollen clothing and a red cap. However, even in their dwarf or gnome like forms, they are extremely strong; perfectly

capable of dealing roughly with unruly farm hands. These were well advised not to indulge in bad language, urinate in farm buildings, or mistreat the little fellow. So too innovations in farm life were prone to upset him, as like many chthonic entities he is distinctly conservative.

They protect a farmer's home and children, especially during the night. An appropriate offering in exchange for their favour was a bowl of porridge, topped with a knob of butter, especially at Christmas in more recent times. This ensures that they stay with the house, exact no retribution for neglect and continue to work on behalf of the farmer and his family. However they are easily offended, and will punish those who annoy them, either with prankish slaps or full scale beatings. They can also bring great misfortune to the farm, by the death of livestock or in other ways ruining the farmer. It was customary when hot water or other spills occurred in the kitchen to shout a warning to the guardian spirit dwelling under the floor. This position is interesting and suggestive, as it connects to hearth lore. The name Tomte originates in *tomt*, the site of a home, the older lore surrounding them connects them to the founder of the farm, and associates them with ancestral burial mounds on the site. As a chthonic figure associated with the underworld his bite was poisonous and required a shaman's assistance to acquire a cure from the spirit world.

Nisse is simply a nickname for Nils, a proper name given to such spirits, (compare to Robin Goodfellow and Jack o'Lantern). Among many alternative forms of his name is Haugebonde – meaning mound farmer – and most connect him to either the founding of the farm site or a burial mound, as in an ancestral cult. It is likely significant, given the nature of other entities listed in this grimoire, that the tomte's favourite farm animal was the horse, which he would guard and even groom. Lastly it is necessary to mention a variant form of the tomte who dwells on ships, serving a similar protective role and capable of mischief if annoyed.

14 *Grisu*

Grisu (Turkish Grizu) refers to firedamp, an explosive gas formed in coal seams. There is a modern cartoon dragon of similar name which may derive from folklore. The subject again would appear to be mining kobolds of the malevolent variety. Incidentally, coal mining is occasionally said to be too recent to involve folklore, but this is manifestly not the case.

15 *Kelpie*

A kelpie is a figure of Celtic folklore haunting rivers and lochs in Scotland and Ireland. A shape shifter, its real form is that of a horse. Often black, occasionally white, there are other regional variations as to colour (*green as glass with a black mane and tail*). An impressive and powerful beast in its horse form, its real nature may be divined from its constantly dripping mane. The use of the term Norickar as a proper name in the text likely derives from this, as this title is that of a powerful breed of horse. In human form too the hair can give them away, occasionally weeds in the hair provide similar clues. Also known as a water horse, luring children by offering them rides, then plunging into the water, is another aspect of their fatal nature. They are said to eat their victims underwater, all but the heart or liver. Kelpie is not the only name for the creature and both some of its names, and the regions in which they occur, suggest overlap or equivalence to the Germanic *nix*.

16 *Nicnevin*

Nicnevin is readily identified as a figure of Scottish folklore; the Queen of the Fairies, Nicnevin or Nicnevan. Known from at least the 14th century, the name too is from Scots Gaelic and translates thus *nik* (daughter), and *nevin* (of the little saint). It has been suggested that this name originates in that of a

woman condemned for witchcraft, before passing to the Fairy Queen. On the other hand the name of the latter may have been bestowed upon particular witches as an honorific. It is interesting too to consider the identity of the so-called little saint, and notable that the same word can mean a bone. This important figure bears other names, all of which are interesting, both in conventional etymology and more creative usage.

On the Borders she bears the name Gyre-Carling. Gyre is most likely related to the Norse *geri* (greedy) or *gýgr* (ogress). Another Norse word *kerling* (old woman) supplies both the Scottish and Northern English *carline* and *carling*. She has long possessed the reputation of a Hecate and Habundia and is frequently identified with them in literature. Thus she is a queen of the witches, presiding over the Sabbat; she is also a leader in the ride of fairies, ghosts, witches and various mythological figures Whether the Wild Hunt or the ride to the Sabbat, the identification is equally just. Such figures were identified in the Middle Ages and later with Diana or Herodias. The demonologist de Lancre's all inclusive description of Habondia as *Queen of the fairies, witches, harpies, furies; and ghosts of the wicked* is thus equally appropriate to Nicnevin. Precisely such a phantasmagoria of her subjects is assembled in this chapter of our grimoire.

While the association is irresistible, and even allowing for the Iberian connection supplied by the grimoire, the etymologies of *gira* in Pomba Gira and the *gyre* of Gyre Carline are not apparently related. Nevertheless, there are powerful affinities between these ladies. These include identification with a historical figure associated with magic; each a queen of magicians or spirits – and through Hecate – a common association with road junctions, particularly the three way kind.

There is also a sensual side to her, associated with love, as there often is even with the ugliest folklore witches. Thus one light hearted tradition has her leave Scotland after a romantic dispute, becoming the wife of the Islamic prophet and Queen of the Jews. While satirical this has some echoes of the Sibyl figure explored elsewhere in this study, whose foreign affinities are equally exotic; with Solomon rather than Mohammed supplying the love interest. While she was absent dogs stopped barking, reminiscent of the presence of Hecate which causes it. So too, according to this version she eats the flesh of Christian men. Taken as a whole then, even this humorous depiction of her reflects the sensual, but alien and dangerous qualities of the grimoire and folklore Sibyl.

There are many literary references: Sir Walter Scott, who is a major literary source for the materials of this chapter of our grimoire, calls her:

> … a gigantic and malignant female, the Hecate of this mythology, who rode on the storm and marshalled the rambling host of wanderers under her grim banner. This hag (in all respects the reverse of the Mab or Titania of the Celtic creed) was called Nicneven in that later system which blended the faith of the Celts and of the Goths on this subject.

This indicates without any doubt the Neck or Nixie, from German, Nix. It is tempting to connect this with the etymology of Nicnevin too, although such does not appear to be the case. Nevertheless English Nixies include some very unpleasant characters, such as Jenny Greenteeth.

Nixies are well known shape-shifting water spirits from the myths and legends of Germanic peoples throughout Europe with variants common in the British Isles. Often assuming human form, particularly in recent times there are important exceptions such as the British Knucker, a *Worm* (ie, dragon, as in Orm and Wyrm). Nix, a German usage, is exclusively male while Nixe and Nixie, (German and

Scandinavian), are female, a river mermaid of Germanic folklore. The term appears to derive from very early times, being Indo-European in origin. Water monsters, including the hippopotamus, can be indicated by very similar terms in several languages. The Scandinavian type can assume horse form, resembling the Scottish kelpie (see 15 above). They are shape-shifters, more recent accounts crediting them with human form, with or without clothes depending on the sensibilities of the time. Judging from the older names and lore the horse form appears to be the most ancient and typical originally. Like the kobold they can also disguise themselves as objects, including treasure in the water.

Male spirits of this type in Scandinavia played the violin to lure women and children to death by drowning. Not all were malevolent however; alternative stories speak of them simply as playing pleasing music attractive to all, men, women and children. As a male equivalent of the Melusine, it was not uncommon for these types to marry human women. Generally these stories end with the Nix returning to their watery home, and without access to a brook, waterfall or stream they generally become unhappy. These musical spirits can instruct human musicians, rendering them so skilful as to enchant trees and waterfalls, causing the former to dance and the latter to stop to listen. An offering could be made, variously or together: three drops of blood, a black creature, vodka or Swedish snuff, to induce them to teach.

The times of greatest activity may be revealing, there is again the connection with Christmas and Midsummer (Saint John's Eve?). Thursdays are also associated with him. Some of these traditions may be recent, and are not typical of all local variants.

18 *Amadria*

The name Amadria presents few problems, since the Italian *amadriada* or *amadriade* signify a hamadryad or tree nymph.

19 *Oldnick*

Obviously from Old Nick, a popular and light hearted British nickname for the Devil from the 17th century. The American terms Mister Splitfoot and Old Scratch are near equivalents in tone and meaning. The derivation is unknown but there is a plausible connection to German and Scandinavian terms for supernatural beings with a *nik* suffix. A Dutch origin has been suggested, from *nikken*, meaning the devil, with the Anglo Saxon root *noecan*, to slay. Interestingly given his maritime connections here, it appears that the name first appears among English sailors.

20 *Dobie*

Also Dobbie or Dobby comes from English folklore, a house spirit akin to a brownie. They were shaggy creatures like several of their fellows here, and rather thin. They exhibited kindness to both servants and children. Various household tasks were performed by them. While several of their relatives have ambivalent reputations, this description belies the sinister character given in the grimoire. As with Puck and Robin Goodfellow, giving him new clothes would cause him to cease work and leave.

21 *Galdakrina* or *Striga*

The reliance of this catalogue of sabbatic attendees upon Scott is very clear here. Galdakrin is a male magician of Scandinavian saga, whom Scott mistakes for a witch; both the term *striga* and feminising the name as Galdakrina occur in his account.

22 *Geirada*

Again our grimoirist is relying on Scott, whose account of a dispute between Norse witches is worth quoting:

> There is a remarkable story in the Eyrbiggia Saga, giving the result of such a controversy between two of these gifted women, one of whom was determined on discovering and putting to death the son of the other, named Katla, who in a brawl had cut off the hand of the daughter-in-law of Geirada. A party detached to avenge this wrong, by putting Oddo to death, returned deceived by the skill of his mother. They had found only Katla, they said, spinning flax from a large distaff. *Fools*, said Geirada, *that distaff was the man you sought*. They returned, seized the distaff, and burnt it. But this second time, the witch disguised her son under the appearance of a tame kid. A third time he was a hog, which grovelled among the ashes. The party returned yet again; augmented, as one of Katla's maidens who kept watch informed her mistress, by one in a blue mantle. *Alas!* said Katla, *it is the sorceress Geirada, against whom spells avail not*. Accordingly, the hostile party, entering for the fourth time, seized on the object of their animosity, and put him to death.

23 *Master Hoemmerling*

An underground spirit in the mining town of *Annaberg* killed over a dozen miners there, apparently with his breath (see 14 above). In local folklore he bore the name Master Hoemmerling, and appeared as a giant covered by a black hood and known therefore as the Monk of the Mountain.

24 *Puck*

Puck, while best known for his sentimentalised role in Shakespeare's *Midsummer night's Dream* is far more ancient. The name occurs in both Celtic and Germanic languages, signifying a demon, goblin or dangerous fairy. In English folklore all these are present and Puck is near identical with Robin Goodfellow. Related variant forms are found throughout the British Isles (Welsh Pwca, Irish Phouka, Pooka or Puca). Old English, Scandinavian, Germanic and other languages contain similar forms. In Middle English Pouk signified the same. Elizabethan and medieval forms are distinctly sinister, notwithstanding the modern fairy guise. Nevertheless the horns and other attributes of Pan are common enough in earlier times. His conferring an ass's head on Bottom the Weaver in Shakespeare is curious, since this was an attribute of his own. He could also take the entire form of either ass or horse. As has been seen, shape shifters in horse form are a very prominent theme throughout this section. Other forms include a hairy man, an eagle and an aged man.

Like a will o' the wisp he could lead travellers astray and into danger. Getting lost could be described as being with Robin Goodfellow in the medieval period. Not only is his name synonymous with the type of fairy creature termed a goblin, but Hob, as in Hobgoblin, is a medieval nickname of Robin or Robert.

The medieval reputation continues in later periods. The nature of fairies in Elizabethan lore was of course ambivalent; they could be seen either as helpful brownie or evil demon. The Puritans held the latter view; Hobgoblins and Robin Goodfellows were devils. The author Robert Burton names as *terrestrial devils* many such spirits, including virtually the entire cast of my 'Familiar and Unfamiliar Spirits': *Lares, Genii, Fauns, Satyrs, Wood nymphs, Foliots, Fairies, Robin Goodfellows etc*.

Nevertheless there are resemblances to the tomte and brownie in the lore surrounding both Pookas and Robin Goodfellow (or plural Robin Goodfellows). He could be a helpful household spirit, for

whom offerings of milk or cream in return for housework were common. It was not advisable to offer him new clothes, as this would cause him to cease his cleaning work. He is mentioned by Reginald Scot previous to his adoption as a fairy in Shakespeare's *A Midsummer night's Dream* . The frequent association of the Pooka, Tomte and other such figures with both horses and protection of country dwellings is worth consideration. The old custom of burying horse skulls to protect new buildings may well involve some connection with such beings.

HERE FOLLOWS ADDITIONAL MATERIAL from *El Libro Magno de San Cipriano* which extends the correspondences given earlier. These conform to the four elemental rulers as identical with the Four Kings, Oriens, Amaymon, Paymon and Ariton, in other grimoires. To assist the dovetailing, Belzebuth may be seen as embodying in one person the power of the Infernal Trinity (much as the Maioral does in Kimbanda, by one reading). The presence of Leonard in these texts underlines my identification of the rank and file spirits of *Chiromancia Astrologíca* with the demons attending the Sabbat and the Wild Hunt. I have interspersed the material with my own comments, and added the appropriate headings from the *Heptameron*.

> As there exist seven Celestial spirits [the Olympic spirits are named in both texts in this role] as sponsors of all works of beneficial magic, there exist six Infernal princes who are patrons of the wonders of the malfeasant Magic. In the same way that those who govern the world to fulfil in all its parts the will of God, these of the abyss have leave to distribute damages, cunning and perverse wills which Satan puts in play to lead men to the ways of evil and crime that delivers the soul to perpetual imprisonment.

Here we see that the Cyprian grimoires agree with the *Lansdowne* ms of the *Key* in identifying elementals and their chiefs with grimoire demons. They disagree as to their temperament, *Lansdowne* having a more positive view of the spirits in line with the *Comte de Gabalis*. This of course is also closer to Lévi's Martinist view of the elemental rulers and their subjects. To reflect this, in adapting these materials for modern usage the correspondences – particularly the elemental colours – should be substituted for as appropriate.

Belzebuth, commands all the demons

First is *Belzebut* or *Belzebuth*, head of all the demons, ruler of all enchantments and progenitor of curses; his passion is hatred; his colour is black, his favourite places are those of pain, tears and death; his hour, midnight under the New Moon; plant, water hemlock; perfume, pepper burnt in the fire of the invocations.

Leonardo, presides over Sabbats
under the dark figure of a black goat

Second is *Leonard*, master and lord of sorcerers and witches. He appears at the Sabbat in the form of a he-goat. He governs malefic philtres and the erotic excesses of incest, sodomy and bestiality; his passion is luxury, his temperament choleric; his colour, medium brown to reddish brown; his favourite place, wherever scenes of bloodshed and the most disgusting libertinism occur or have occured; his hour, dawn on Tuesday and Friday, in places where the brightness of the stars does not reach, as for example under the canopy of the densest trees in the forest; his plant, the mandrake; his perfume, the blood of any animal whose skin is black.

Nicksa, the queen of the waves;
and they that inhabit the sea and great lakes

Third is *Nicksa*, who rules the element of water and causes floods, maritime catastrophes and many sinister events involving water; her passion, envy; her colour, bluish green to greenish grey; her favourite places, the solitary rocks of the coast and beaches; her hour, the dawn of Saturday; her plant, poisonous roots; and her perfume, pine resin.

Ghob, chief of the gnomes, who inhabit the bowels of the earth;
and guard metals and hidden treasures

Fourth is *Ghob*, who rules the element of earth and the chthonic realm; he causes subsidence, devastating cearthquakes, the release of noxious and suffocating gases and the deadly properties of poisonous substances. He presides over the spread of the plague and all other epidemics, and intervenes in the unhappy events of human life, fomenting the vices of avarice, pride and cruelty; his passion is avarice; his colour, dirty, greenish earth; his favourite place, underground and in the galleries of mines; his hour, dusk on Monday; his plant, poisonous roots; his perfume, the leaves of rue, henbane and aconite.

Paralda, the queen of the sylphs, they that inhabit the air

Fifth is *Paralda*, who rules the element of air. She causes hurricanes, cyclones, and if combined with Nicksa, torrential rains, with Ghob the spread of infectious diseases and rendering places uninhabitable, and with Djinn to cast lightning onto places and things where it can wreak destruction and death; her passion is choleric; her colour, bluish grey; her favourite places, the solitary peaks of mountains in the North and the West; her hour, the late afternoon on dark cold days when the wind blows with unrestrained violence; her plant, the aconite; her perfume, the so-called apples of the cypress.

Djin, the chief of the salamanders, who live in fire;
whose main occupation is casting metals & causing volcanoes

Sixth is *Djin*, who corresponds to the infernal fire. He causes, in combination with Ghob, earthquakes with spouting flames and burning hot lava, and all volcanic eruptions; he starts fires, causes explosions, and provokes men to war, enjoying witnessing the loss of life; he protects and assists the hand of the assassin and the murderer, and takes advantage of laxity to cause firearms to discharge, wounding unfortunate victims in apparent accidents; his passion, the destruction of life; his colour, yellowish and bluish red; his favourite place, where there is fire, and about volcanoes; his hour, twelve midnight of Tuesday, especially when stormy; his plant: phormion; his perfume, pepper.

Cyprian's Rulers

THE ROLE OF THE ELEMENTAL RULERS as given in the Iberian grimoires compares exactly with the role of the Four Kings previously discussed. Indeed the Nordic Cyprian in *Clavis Inferni* is centred on the conventional Four Kings; which is by no means the only parallel in the demonology of these traditions, united by the figure of Cyprian. The gender of the elemental rulers is worth some attention. In our Iberian sources Djin and Ghob are male, Paralda and Nicksa female. This is not attributable to the likely inventor of these names, Eliphas Lévi. However the works of Paracelsus on the elemental races give great prominence to two female figures. These are Sibylla,

already clearly linked to the pagan Venus, whom he categorically identifies as the most evolved of the undines. Once again the myth cycles connected with the Sibyl bring her into contact with air as well as water. Paracelsus notwithstanding, Sibylia appears to be more closely allied to air. The second such figure is Melusine, a fresh water undine, who equates readily with Nicksa. Through *meluzin* she also equates with the air, and in the closely related Rusalka we find again an affinity of the lamia with both air and water. With or without Paracelsus there is precedent for gender attribution to the rulers in the grimoires. The genders of the deities ruling the elements according to Empedocles are the same in each case.

Direction	EAST	SOUTH	WEST	NORTH
Element	**Fire**	**Earth**	**Air**	**Water**
Deity	Zeus	Hades	Hera	Nestis*
King	Baal	Amaymon	Paimon	Ariton, Egyn
Variant	Djin	Ghob	Paralda (aka Sibylia)	Nicksa (aka Melusine)
Gender	**Male**	**Male**	**Female**	**Female**

*Nestis is understood to be a cover name for Persephone.

> There are certain Water Elementals whom Orpheus calls Nereides, dwelling in the more elevated exhalations of Water, such as appear in damp, cloudy Air, whose bodies are sometimes seen (as Zoroaster taught) by more acute eyes, especially in Persia and Africa.
>
> *Chaldean Oracles*

THE MOBILE RELATIONSHIP of our Queens to both water and air is a mystery with many aspects. In terms of Hermetic astrology, with its emphasis on the decans, it can be understood as an interplay – even rivalry – between the old queen Sothis, and the young queen Libra. That is, mechanistically speaking, echoes of the old Egyptian order within the new Chaldean status quo. However, the ancient synthesis is rooted in mythological language, and the 'rightness' of this theme reaches beyond astrology.

An important example of the ubiquitous nature of this dual affinity is the subject of our next tangent. In essence a *rusalka* (plural *rusalki, rusalky*) is a Slavic form of the undine, variously identified as nymphs, succubi and female ghosts. Their usual shape is human, while mermaid-like forms are common; they share many features with the Melusine. During the night they leave the water, either dancing in meadows – a recollection of old rites – or ascending a tree beside their watery home. They are, as is usual, often predatory; enticing men with their songs and dancing before leading them to death by drowning. As with the lamia and other such types, these circumstances connect the rusalka with archaic goddesses; representing both accepted female roles and dangerous exceptions.

Among the etymological connections of rusalka is *rosalia*, a term for Whitsun dances by young girls, entering Slavonic languages via Greek from the Latin. In Classical use Rosalia, or Rosaria, were a type of floral festival of which the most common involved the dead. Bulgarian rusalki also have a plant hypostasis, dittany, while wormwood protects from them. The connection with female ghosts places these spirits firmly in the category of lamia and other similar types of ancient origin. This is reinforced by the circumstances of the typical rusalka ghost – lovelorn suicides or pregnant unmarried women. The death is supposed to have occurred in or near the water. These spirits may be put to rest if their death is avenged.

Among beliefs concerning the ghostly type is an association of rusalki with spirits of children who either died before baptism, or were drowned unbaptised by their unmarried mothers. These ghostly children are called navky. The navky wander the fields and woods seeking baptism for their souls. They can be malevolent however, in common with ideas about child ghosts in the papyri &c. If after seven years of wandering they have not found baptism – which may be given by a simple verbal formula – they join the ranks of the rusalki. The necromantic and eschatological connections of these ideas are clear enough.

There is a curious interplay of elements in the nature of rusalki, which is related to time. Rusalki are known throughout the Slavic world, and there are regional variations, some fairly minor, others more important. In countries of elemental extremes, rusalki abide in the water during the cold months, and in the summer take up their habitations in and among trees and in meadows. In other forms of the theme, they usually occupy water by day, but at night or at other times they as frequently leave it. This

is in order to perform typical mermaid roles like combing their hair beside water, but also to ascend trees to sing, or to join other rusalki in meadows for circle dances. In Belarus their watery associations are absent; they are wholly associated with trees and fields, sylphs rather than undines. In other forms her hair must always be wet, and she cannot survive long out of water, but her comb is a talisman that conjures water.

These two extremes are balanced in the majority of cases; thus, illustrative of the nature of our Queens, she moves between air and water.

The Queens of the Grimoires

FINDING A CLUE TO THE NATURE of our spirit queens in the rusalka is entirely appropriate. The syncretism of Kimbanda associates rusalkis with Pomba Gira Rainha das Almas (Pomba Gira of Souls). This Pomba Gira, who works at the crossroads (Encruzilhada) and in the cemetery (Kalunga Pequena), is a queen (Rainha).

In the mythology of the chiefs, as we have seen, Lilith is frequently paired with Asmodeus and related figures. So too the Kimbanda precedent of Exu Lucifer's pairing with Exu Pomba Gira (Klepoth) implies a similar relationship between the Lucifer of the grimoires and Astaroth. Sibylia's equivalence with Lamia (explored in *Geosophia*) and with Lilith is also echoed in Kimbanda's syncretism. The equivalent of Lamia in Kimbanda is Pomba Gira Maria Quitéria, that of Lamashtu, Pomba Gira Rainha da Kalunga. Lilith's is Pomba Gira Rainha da Kalunga Pequena, while the name of Asmodeus in Kimbanda is the male equivalent of hers, Exu Rei da Kalunga Pequena, reprising Lilith's ancient pairing with him. Together they are the Queen and the King of the Cemetery.

The Four Queens in Jewish Demonology

WHEN CONSIDERING Asmodeus in relation to the Four Queens in Part Two mention was made of Agrat bat Mahlat, which means Agrat daughter of Mahlat. Mahlat also appears as Mahalath, a wife of Esau, who he apparently renamed from Basemath (sweet-smelling, or balsam), which is also the name of a daughter of Solomon. Mahalath means sickness, a troop of dancers or a harp or lute; the term appears in these senses in connection with the *Psalms*. According to a Kabbalistic tradition, Agrat bat Mahalath bore Asmodeus to King David father of Solomon. In Zoharic Kabbalah she is a queen of the demons and wife of Samael in company with Lilith, Naamah, and Eisheth Zenunim. These four are also angels of sacred prostitution, Eisheth also being known as Eisheth Qodeshah; *qodesh* meaning a sacred prostitute. Prostitution in the scriptures is, of course, a synonym for straying from the true faith and following other beliefs.

While apt within limits, it is too simple to consider the four as manifestations of Lilith as some modern authors do; especially given the mother and daughter relations between some of them. As seen earlier, Hayyim Vital's list of Four Queens gives Mahalath in place of Eisheth. The confusion regarding these identities and their roles is clarified by Rahab, another known substitute for Mahalath in Jewish lore. She is a great angelic power associated with the sea. Gustav Davidson compares Rahab to Kunospaston of the *ToS*; the attentive reader will draw a similar comparison with Obizuth. Obizuth (marine) and Lilith (aerial) marks a clear line of division between the Jewish demon queens, give or take the capacity of Lamia to move between these elements.

T

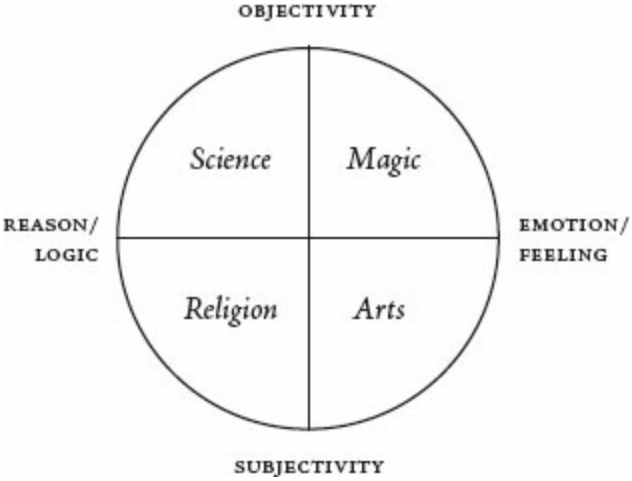
THE MATTER OF THE CHIEFS AND MONARCHS of the grimoires obviously involves some variation and some interplay between categories. That the foremost of the four kings is the Eastern spirit is clear. From the *Livre des Esperitz* it is clear also that the attributes of Scirlin as Intermediary identify him with Oriens, who has authority over the other Kings and thus their spirits, and may call them together. Hence the sacrifice in the *Grimorium Verum* is to Scirlin as Prince of the East; not to Jehovah (the substance of *Psalm* 51 in the *GV* ritual is confirmatory). That several female spirits are related to the West and to Air is also established, these include Klepoth, Astaroth, Lilith and Paimon; who we should distinguish but nonetheless associate with one another. That Astaroth of the grimoires descends from the late Pagan goddesses Hecate, Ephesian Artemis and Cybele more than earlier biblical goddesses is – in my eyes – a good point but one which may take time to percolate outwards. Nonetheless, overall the evaluation of the ruling spirits of the grimoire families has been an important and useful task.

It is shown that the Four relate as much to points of the solar cycle, daily and annual, as to the winds or elements as things in themselves. That solar decans and lunar mansions played a major formative role in the shaping of grimoire spirit hierarchies is established. The formative influence of pagan theurgy on shaping magical thought, both pro and anti, is beyond doubt. The implications of this, in regard to use of physical materials in magic, and recourse to hermetic god making technology, must impact any serious approach to Solomonic magic. The relation of the demonised pact making process to the theurgic 'raising up of plants' also has major implications. The still controversial pact is shown hereby to originate not in accusations against medieval and later witches, heretics and magicians, but criticism of the Neoplatonist movement in Early Church polemics. The raising up of plants as a process underpins the manufacture of Hermetic magical rings; a methodology that miniaturises the drawing of a circle on the ground and the burial within it of magical plants beneath a suitable stone. That all magical acts involve an implicit or explicit pact concerns the magical assistant theme in the papyri, which is simply distorted in anti-magical propaganda. In this sense too the later grimoires – where the pact is rescued from dissimulation – represent an authentic goetic revival.

Any dividing line between ceremonial magicians on the one hand, and witches, heretics and sorcerers on the other is largely artificial. Goetia as a historical continuum embraces the witchcraft of Hecate and the Queen of Sheba, along with the grimoires and the practices of itinerant Orphic initiators in the days of Plato. It is no accident that the spirit catalogue of the *Magical Elements* resembles a Sabbat gathering rich in folklore and the *Testament of Solomon* simultaneously. It is not required of it to resemble more genteel stereotypes of high magic; it is justified, authentic and valuable because it does not.

Goetic practice centres on relations with spirits. These relations are obtained via interpersonal pact; by rites incorporating stones, herbs and images, and through mythic context. In short a ritual language or Mystery which shares its syntax with the great myths.

DOES BELIEVING GOD TO BE A MYTHICAL BEING equate with atheism? Certainly magicians are entitled to be atheists; however, they should be aware that they too are mythical beings. They don't get to skip work by sounding trendy in popular debates. A great part of what culture consists of is myth, language, drama and symbol. Art, magic, science and religion are all responses to and means of participation in life and culture. Indeed they create language and culture, and live within its fabric as semi-independent parts of a living organism.



Ramsey Dukes Model

Given the power of myths in language and culture, the role of both artist and magician becomes clearer. Myths are not only important; they are active and potentially dangerous or benign forces within a culture, or even across cultures. An obvious example of an active and dangerous myth is the always imminent Middle Eastern Armageddon. This mythical battle features in the foreign policy of many nation states, and their defence budgets.

In cultural battles enacted in the daily mass media, local champions of science tip their lances at religion in frequently unedifying spectacle. To complain that religion is unscientific is as idle as complaining that science isn't artistic. In such ill informed company, the observation that magic isn't religion will also likely fall on deaf ears. The post-modern reality these misguided white knights champion is supposedly directed by market forces, yet economics is no more scientific than religion. In these times punctuated by 'bank holydays,' the new man behind the curtain is the economist. The myth of progress is a sacred cow, even to doubt is to blaspheme, to utter nonsense; to be ignored.

Ignore too that the intellectual tradition employed in populist critique of religion evolved within Christianity, and rarely steps outside it. Neither magic, let alone other religions, are typically comprehended in the discussion.

In truth, these are 'in culture' turf wars, and the larger cultural landscape consists of more than science and religion. Regardless of our tastes and ontological opinions, in the really-real world both art and magic are as culturally significant, present and active as both science and religion. The strength of one limb or other in a given historical period may vary as does the degree of mutual interdependence, but severing from the body has never been nor will be a viable option. Indeed, without engaging each, such polemics are a coffee table distraction; unworthy of the fully engaged

artist, cleric, scientist or magician. Myths are active agencies in the world, and the gods are hidden in plain sight in everyday language and events. Their omnipresence extends throughout a world expressed by language and grasped by imagination; the real world.

It has been argued by Nobel Prize winning biologist Jacques Monod, and supported by the linguistic theories of Noam Chomsky, that the capacity for language is hardwired; both innate and biological. The case is that this capacity is crucial to human evolution, and the abstract consciousness distinguishing humans from animals. The pivot point, at which the division between proto-hominid and human is crossed, is the 'primitive' acquisition of art and ritual. In short spirituality has a biological basis; scientifically it is explained but not explained away. Art, religion, magic and science are hardwired via human 'wetware' into the living matrix of language and culture. The gods are mythical, myth shapes events; atheism does not insulate us from the immortals. Nor does atheism – defined as the belief that N is mythical – exclude animism. Magicians are cultural engineers, regardless of their sphere of operation; they 'manage myths' to shape events. Such mythical concepts as the afterlife or spirit world are their natural and familiar territory. Working relations with spirits and the development of counter-mythology are rational and productive activities.

The Grimoire, the Journey and the Magician

THIS IS THE END of the *Encyclopædia Goetica*; a comprehensive examination of the subject, as required to overturn 'what everyone knows' about Goetia. A conclusion to this book, indeed the entire series, requires some kind of statement. Some recapitulation is also in order, to readdress the intention and how it has been met. Understand first, that in answering a trove of questions that have waited overlong to be asked, I claim no infallibility. In taking many steps shunned by others, such a claim would be inherently unlikely. It is not by accident however that my map does not lead you back whence you came, unchanged. It is also not through sins of omission that my methods are dangerous, as I concede them to be. Rather than repeat the safe and comfortable clichés of a thousand 'occult' pot-boilers, they adventure into unknown territory. Those who are ready for a step in the dark will require no guarantees, and would be rightly suspicious were they offered.

Travelling with the *True Grimoire* on the Argo of Magic to the triple crossroads of Saint Cyprian, the traveller is changed. Having let the genie out of the bottle, a little tweaking in the arena of pre-packaged placebo magic isn't going to put it back in. Goetia is not a subset or perversion of a higher magic. It is itself, and has its own distinct worldview. This could be explained in simple terms, were it not for the tendency to force fit earth shattering perspective switches to the view points they explode. Even hammer blows at the foundations of error are easily misinterpreted or ignored; by those wary of abandoning their sacred cows, or acknowledging them as such. My method requires not just a word or a hammer, but both: slogans and koans, theses and manuals, and things beyond words.

GOETIA HAS NO NECESSARY CONNECTION with revealed religion other than for purposes of camouflage or adaptation. Having been robbed previously by theologians and philosophers, it is entitled to steal their new clothes for itself once in a while. Is Hermes not the god of thieves? In essence however, Goetia differs so fundamentally from revealed religion that reliance on an exterior frame of reference is inadequate and misleading. Similarly, its chthonic rites, dramatis personæ and mythical worldview are appropriate and implicit, requiring no concessions either with or from modernism.

The spiritual authority of the shaman is not bestowed from on high. It is not applied in layers of grades and titles, or badges on a Masonic sash. Nor is it the result of a spurious God-given dominion over the natural world on the part of man as a privileged being, the Crown of Creation. These are inversions on the part of later envious orthodoxies. The powers of the shaman are earthly; the marks of attainment are burned fingers and initiation scars. So it is with Goetia. The Gate of the Gods enters the original home of the gods; not in 'heaven' but in the Underworld.

The Path of Darkness is not a brief excursion, prior to having a flashlight stuffed up your blindfold, and called Initiation. Nor is this darkness the ooky-spooky world of anti-cosmic poseurs playing at occultism. It is not an adolescent turning off the light – hand nervously hovering thereafter on the switch. Both the play acting pseudo-dark and the light – whereby acknowledgement of danger, death and disease are kept at bay – are equally alien to Goetia. Our magic is sprung from plant, stone and creature, from the earth and the sea, the forest, the cemetery and the street, how then to eschew the cosmos? We are exorcists and healers of the Nocturnal Sect, how – indeed *why* – are we to *quit the night and seek the day*?

In the *True Grimoire* a magical manual of the 18th century was analysed in depth. Despite inept dismissals by various commentators, the Solomonic genre is honourably represented by this text; many classic elements are present extending back to the Byzantine *Hygromanteia*. The latter takes its name from a skrying process integral to the entire genre, as shown at length in 'The Art Armadel' (*TG*). This methodology represents a clearly identified continuous and central feature of the magical tradition from at least the Greek magical papyri unto Abramelin and Dee, to the present time. Returning to the period in which the *True Grimoire* incarnation of the *Key* appears on the historical stage, in the 18th century the blue grimoire genre arrived in the New World. Thus the examination of the grimoire climaxed with an appraisal of the Brazilian cult of Kimbanda; within which the spirit hierarchy of the *True Grimoire* reappears as syncretic equivalents of the Exus and Pomba Giras. By such means the first volume comprehended the prehistory of the grimoires, their Byzantine and medieval European development, and the apotheosis of the blue grimoires as the literary tradition of Caribbean and South American magical cults. The ubiquity of the goetic current in several historical periods was thus implicit from Volume One.

The second volume of this series was considerably more ambitious. In *Geosophia* the prevailing pop-occulture view of Goetia was exploded in comprehensive terms; its falsity and non-utility forcefully underlined. This constituted a counterthrust to decades of pseudo history and misunderstandings. It presented another picture, quite unfamiliar from contemporary occultism. To rectify the celestial and qabalistic emphases so long foisted upon the grimoire genre, this examination was necessarily extensive. In the process such academic breakthroughs as the Greek Shaman thesis were presented at

length. The ancient synthesis underpinning magic in the Greco-Roman world was shown as the fountainhead of the Western tradition. The occultism of this period, previously misidentified as late syncretism, was revealed as deriving principally from long established cross cultural grass roots. The magic of the papyri represents not a cosmopolitan novelty, but already ancient forms of religion and folk magic previously concealed beneath the classical veneer.

The relationship of these themes to the Mystery religions of the ancient world was shown; as was their survival in various literary and local folk traditions. The Sibyl as a central figure of Solomonic myth, in and out of the grimoires, was among the most important introductions of the volume. The reciprocal relationship of ancient necromantic traditions and shamanic magic with the classical myths and grimoires alike was emphasised.

Understanding the roots of our tradition has both practical and existential purposes and implications. Thus the exploration of practical implications in *Geosophia* was a natural outgrowth of the relations between ideas and context. Thus too, the value of greater comparability of goetic tradition with various living traditions of the New World was indicated at several points.

Nevertheless, various omissions were inevitable in the course of these earlier volumes; much had to be introduced as if for the first time; much de-emphasised prior to reconsideration in the light of the 'new' material. The Sibylline tradition might have been introduced in the *True Grimoire* – where indeed a ritual involving her is usually to be found. *Geosophia* dealt fairly lightly with Oriental elements outside Asia Minor; and indeed with the period of the papyri, the *Testament of Solomon* and the Hermetic and Theurgic movements. Neither volume made much reference to angels; the requirements of deconstruction had precedence.

So too, a workable spirit technology, an approach to 'the New Animism' suited to the purpose, required urgent address. Additionally, re-examination of myth had to precede examination of its syntax as concerned with ritual and cosmology alike. So a manual, and an approach to manuals, a journey and an approach to journeys, had to precede the coming of a magical hero, and an approach to magical heroism.

Cyprian the Mage

WHILE SOLOMON WAS, probably, a historical figure, his associations with Solomonic magic are those of myth. Cyprian, while essentially a fictional figure become mythic, nevertheless connects directly with the historical roots of Western magic. He is created at the crisis of late Pagan thought in its battle with the Early Church. This was the period of Julian the Apostate; champion of Neoplatonist Theurgy, and Emperor of Rome. The part pagan, part Christian magic of the West for the next two thousand years was born with Cyprian. Its matrix was the Roman Empire, part European, part Middle Eastern. Defeated, the Pagan philosopher magus is reduced to a sorcerer, and thus with his salvation, goetia too is saved. Thus, from the medieval period, emerge the grimoires of the lesser clerics and the folk traditions within the former Roman Empire, where too is found Cyprian.

To a degree Saint Cyprian – particularly his pre-conversion self, Cyprian the Mage – has been 'a text for my sermon.' The saint being in part a creation of anti-magical polemic, this is anything but inappropriate. My apostate testament retracts the arch-sorcerer's confession. The first Faust, the archetypal Goetic grimoire magician; steeped in Pagan Theurgy, the magical papyri and the practical Hermetica. Cause not for guilt and repentance, but pride and celebration. The fallen magus, part shaman, part philosopher, re-embraced his goetic roots – as should we.

At the beginning of this volume it was premised that the blue grimoire genre not only constitutes the literary tradition of New World magic, but represents a conscious and ably executed Goetic revival; preceding the anglophone occult revival of the nineteenth century. For magicians, these two facts are important in modern practical and existential terms as well as historical ones. That the second of these occult revivals long failed to recognise and make adequate use of the former was a stumbling block this study seeks to rectify; by providing a basis for overcoming those implicit limitations. Cyprian – the root of the Faust figure of a later age – unites history and myth. A Roman era magician who personifies the blue grimoires; he walks again in the New World. It is past time to restore his Old World legacy to Western magic and the future.

Among the more interesting features encountered in the first part of the *BoSC* was the Great Lake of Red Dragons. This location too is at once mythic and historical, long associated with both necromancy and the Sibyl. Cyprian's biography introduced him in his original context; contemporary with Christian polemics against magic, Jewish and Pagan. This opened a route through which to reexamine the origins and development of Western magic. Cyprian's bookshelf – including the *PGM*, the *Testament of Solomon* and the *Chaldean Oracles* – amply underlines numerous enduring themes as well as neglected but vital subtexts. The merging of themes within ancient magic with those of the grimoires brings together the worlds explored separately in *Geosophia* and the *True Grimoire*.

More than the mythology of Cyprian has been involved herein; for the most part that of the spirits has been the primary focus. Not merely to show that the dramatis personæ of magic and of myth are related. Rather, in their sharing of the same syntax, they are identical. This is not to affirm the ritual theory of myth, but something far deeper. The music of myth and the mechanics of magic have an indissoluble link. The angelic Vice-regent or the Trickster enable and empower both myth and magic. Without one or other or both as essential intermediaries between worlds, neither myth nor magic occurs. Without interaction between these worlds they are no longer locations, only scenery. So too, the participants of the cancelled event become a mere list of names. Without messenger or catalyst, all places and persons become separated by an insurmountable gulf. They are silent, not for want of a shared language, but for any language at all.

Why Salamanders Have Prayers

To understand magic mythically, is to understand much of it for the first time. The spirits, great and small, are participants in a drama; of which the magician is also part. Understanding their nature and deeds, their roles and interrelations, accesses the Mystery. As mentioned at various points in my treatise, an essential part of this all embracing drama either concerns or arises from eschatology. The spirit world, afterlife, underworld, all these titles and more indicate the same place, the mythic centre of the goetic universe. This is the basis of the primal chthonic gnosis; older than philosophy and religion. True myth is unconstrained by passing religious or philosophical trends; the 'host traditions' of goetia have been Christian, Jewish and Pagan, religious and philosophical. Thus also the myths of goetia can assume these guises. Whatever these host traditions term their idealised 'Place of Return,' it remains an argot of the eternal; the Underworld in assumed guise. Within an eschatological worldview, spirits and humans have motive and opportunity, indeed a rationale for mutual approach and interaction. That this underpins the origins of any conception of magic and spirits cannot seriously be doubted; that magic is thereby actively involved with mythic realities offers no objection.

So – bypassing extra-disciplinary coffee table ontology – it has been shown possible to examine Western magic within a variety of related frames; with or without a supreme deity, and with variations upon the same when included.

With or without, there remain the principal dramatis personae; towards whom a more holistic and less dualistic approach is strongly advised. Routes forward in modern conjure magic, as well as reexamination of its baggage and prejudices, are facilitated thereby. I underline conjure magic as this is the central aspect of a variety of operative traditions; whether or not separate from late modern ontologically timid and semantically challenged approaches. In the underlying magical pantheon demons are – on the whole – redeemable and have a vested interest in assisting humans magically. As demonstrated throughout, neither irredeemably evil yet powerful beings nor an inescapable hell are compatible with Western magic. Only the incorporation of themes from anti-magical or misunderstood theologies has produced such inconsistencies within some modern schools.

That Goetia represents the long enduring and central core of Western magic is established. Thus the relations between the Cyprian cycle and the Solomonic *Testament* are central to the argument just rehearsed. With this exploration, naturally enough, a re-examination of the spirit catalogue, and its enduring legacy, despite recent omissions, was undertaken. Missing VIPs were reintroduced, and their importance underlined, as well as their relations with themes in the blue grimoires. Such themes as the conjuration of the Sybil were previously thought frivolous, prior to the release of the *Hygromanteia* and other important material now available to thoughtful magicians.

The astrological basis of the ancient synthesis (2nd–6th century CE), despite its relative novelty compared to the 'archaic' themes of *Geosophia*, has been shown to be sympathetic to the recovery of its goetic and shamanic substrata. Its superiority to Qabalah as a syncretic and analytical schema follows naturally. Equally important, the distinction has been underlined between ancient astrology and modern. The older scheme, as employed in the synthesis, dealt with 'personal' entities. In modern astrology this important older context has been lost. Attempts to first christianise itself, and then – misguidedly – to psychologise itself, has disguised its syncretic role from generations of sincere and hardworking occultists. In the context of conjure magic, whatever our ontological preferences, this is now available once more.

Having achieved this, the reintroduction of the real Kings and Queens of the grimoires was not only possible, but inevitable. With their reappearance another aspect of my work has been brought home to me. I have undertaken an extended adventure in the Underworld, as much to do with my personal life as my magical work; insofar as these are really separate. In the process I adopted the slogan 'I don't do angels,' a necessary abstinence, in order to free myself from the implicit dualism modern magic mistakenly assumes between them and the higher demons. In fact demons and angels frequently involve the self same ideas. The aerial angels of the fourth book of the *Lemegeton* are identical with the aerial demons of the first; both represent the entourage of the Four Kings.

This recovered context enabled the re-examination of the decans and mansions as a major organising factor of spirit hierarchies. Having established that ancient astrology and Solomonic magic are deeply interlinked, reintegration naturally follows. The use of image magic, representing inter-related spirits and animals, was formerly submerged in neglected corners of the grimoires. Reconnected to their hermetic background, this restores the theurgic balance of physical and mental action within Solomonic ritual. The visual identity of several spirit descriptions in the *ToS* with Hermetic images of the fixed stars links forward to consecrations of wax and earth in the *Key*. The

inter-relations of spells employing images with conjurations of spirits, formerly mistaken for distinct activities, are reestablished.

The pattern of the spirit hierarchy also derives from ancient pantheism; as mirrored in the astrological time gods, the decans and the lunar mansions. The solar Vice-regent, Marshal of the angels; Hecate, queen of nocturnal spirits and the dead; the Trickster or Hermes – ambivalent, essential – the lord of the aerial spirits, these deities, with their overlapping roles, define the spirit hierarchy of the grimoires. So too their ministers, threefold in the zodiac, and Kings and Queens arranged in fours; of diurnal and nocturnal poles, winds and spatial directions. Subordinate spirits of the grimoires too reflect this organisation; in like fashion to the organisation of the universe, down to the national, regional and domestic level, by both Iamblichus and the ancient astrologers.

These are defining features within the 'archaic' practical magic, as synthesised in solunar and astrological terms in the syncretic period. The dramatis personæ of the spirits most directly worked with underwent few changes other than changing aliases and collective titles. These features are retained to varying degrees at the operative level in all later traditions. Within the wider Western tradition, this insight enables practical inter-changeability. Superimposed conceptions can be rendered less opaque, while taking respectful account of cultural variation.

The Living Tradition and the Occult Revivals

IT HAS BEEN ESTABLISHED throughout this encyclopædia that the operative elements of Western magic are derived from goetia. That Goetia is the only continuous thread connecting antiquity with the occult revival. As identical with shamanic survivals, witchcraft and sorcery, the grimoire tradition and its forebears – goetia is a living tradition of magic. It is this living Western tradition from which the occult revivals of 1875 and 1975 have largely spent 140 years running away. In his dismissal of their significance the words of A.E. Waite speak volumes: *that there was, as there still is, a science of the old sanctuaries, I am certain as a mystic; that this science ... imparts wisdom I am also certain; but it did not correspond to any of the arts and processes to which I refer here, nor to anything which can be received by the mind as the result of their exaltation* . Thus, in essence, has the occult revival in its many departments remained unaware of the scope – even the existence – of a 'secret tradition' in their midst; from which their every effective recourse was nevertheless inherited. Goetia is a tradition of vast antiquity, yet adaptable to entirely new surroundings; capable of effective cross cultural exchange with living traditions from other cultures, while retaining its identity. It can inhabit, and empower, host traditions of another character, and – after certain exertions – regain its separate existence without them. These are all characteristics of a living tradition; it remains only for the revivals to embrace it.

The Testament of Solomon

1

Testament of Solomon, son of David, who was king in Jerusalem, and mastered and controlled all spirits of the air, on the earth, and under the earth. By means of them also he wrought all the transcendent works of the Temple. Telling also of the authorities they wield against men, and by what angels these demons are brought to naught.

Blessed art thou, O Lord God, who didst give Solomon such authority. Glory to thee and might unto the ages. Amen.

2

And behold, when the Temple of the city of Jerusalem was being built, and the artificers were working thereat, *Ornias* the demon came among them toward sunset; and he took away half of the pay of the chief-deviser's little boy, as well as half his food. He also continued to suck the thumb of his right hand every day. And the child grew thin, although he was very much loved by the king.

3

So King Solomon called the boy one day, and questioned him, saying: *Do I not love thee more than all the artisans who are working in the Temple of God? Do I not give thee double wages and a double supply of food? How is it that day by day and hour by hour thou growest thinner?*

4

But the child said to the king: *I pray thee, O king. Listen to what has befallen all that thy child hath. After we are all released from our work on the Temple of God, after sunset, when I lie down to rest, one of the evil demons comes and takes away from me one half of my pay and one half of my food. Then he also takes hold of my right hand and sucks my thumb. And lo, my soul is oppressed, and so my body waxes thinner every day.*

5

Now when I Solomon heard this, I entered the Temple of God, and prayed with all my soul, night and day, that the demon might be delivered into my hands, and that I might gain authority over him. And it came about through my prayer that grace was given to me from the Lord *Sabaoth* by Michael his archangel. [He brought me] a little ring, having a seal consisting of an engraved stone, and said to me: *Take, O Solomon, king, son of David, the gift which the Lord God has sent thee, the highest Sabaoth. With it thou shalt lock up all demons of the earth, male and female; and with their help thou shalt build up Jerusalem.* [But] *thou* [must] *wear this seal of God. And this engraving of the seal of the ring sent thee is a Pentalpha.*

6

And I Solomon was overjoyed, and praised and glorified the God of heaven and earth. And on the

morrow I called the boy, and gave him the ring, and said to him: *Take this, and at the hour in which the demon shall come unto thee, throw this ring at the chest of the demon, and say to him: 'In the name of God, King Solomon calls thee hither.' And then do thou come running to me, without having any misgivings or fear in respect of aught thou mayest hear on the part of the demon*.

7

So the child took the ring, and went off; and behold, at the customary hour Ornias, the fierce demon, came like a burning fire to take the pay from the child. But the child according to the instructions received from the king, threw the ring at the chest of the demon, and said: *King Solomon calls thee hither*. And then he went off at a run to the king. But the demon cried out aloud, saying: *Child, why hast thou done this to me? Take the ring off me, and I will render to thee the gold of the earth. Only take this off me, and forbear to lead me away to Solomon*.

8

But the child said to the demon: *As the Lord God of Israel liveth, I will not brook thee. So come hither*. And the child came at a run, rejoicing, to the king, and said: *I have brought the demon, O king, as thou didst command me, O my master. And behold, he stands before the gates of the court of thy palace, crying out, and supplicating with a loud voice; offering me the silver and gold of the earth if only I would not bring him unto thee*.

9

And when Solomon heard this, he rose up from his throne, and went outside into the vestibule of the court of his palace; and there he saw the demon, shuddering and trembling. And he said to him: *Who art thou?* And the demon answered: *I am called Ornias*.

10

And Solomon said to him: *Tell me, O demon, to what zodiacal sign thou art subject*. And he answered: *To the Water-pourer. And those who are consumed with desire for the noble virgins upon earth* ...[there appears to be a lacuna here], *these I strangle. But in case there is no disposition to sleep, I am changed into three forms. Whenever men come to be enamoured of women, I metamorphose myself into a comely female; and I take hold of the men in their sleep, and play with them. And after a while I again take to my wings, and hie me to the heavenly regions. I also appear as a lion, and I am commanded by all the demons. I am offspring of the archangel Uriel, the power of God*.

11

I Solomon, having heard the name of the archangel, prayed and glorified God, the Lord of heaven and earth. And I sealed the demon and set him to work at stone-cutting, so that he might cut the stones in the Temple, which, lying along the shore, had been brought by the Sea of Arabia. But he, fearful of the iron, continued and said to me: *I pray thee, King Solomon, let me go free; and I will bring you all the demons*. And as he was not willing to be subject to me, I prayed the archangel Uriel to come and succour me; and I forthwith beheld the archangel Uriel coming down to me from the heavens.

12

And the angel bade the whales of the sea come out of the abyss. And he cast his destiny upon the ground, and that [destiny] made subject [to him] the great demon. And he commanded the great demon and bold Ornias, to cut stones at the Temple. And accordingly I Solomon glorified the God of heaven

and Maker of the earth. And he bade Ornias come with his destiny, and gave him the seal, saying: *Away with thee, and bring me hither the prince of all the demons*.

13

So Ornias took the finger-ring, and went off to Beelzeboul, who has kingship over the demons. He said to him: *Hither! Solomon calls thee*. But Beelzeboul, having heard, said to him: *Tell me, who is this Solomon of whom thou speakest to me?* Then Ornias threw the ring at the chest of Beelzeboul, saying: *Solomon the king calls thee*. But Beelzeboul cried aloud with a mighty voice, and shot out a great burning flame of fire; and he arose, and followed Ornias, and came to Solomon.

14

And when I saw the prince of demons, I glorified the Lord God, Maker of heaven and earth, and I said: *Blessed art thou, Lord God Almighty, who hast given to Solomon thy servant wisdom, the assessor of the wise, and hast subjected unto me all the power of the devil*.

15

And I questioned him, and said: *Who art thou?* The demon replied: *I am Beelzebub, the exarch of the demons. And all the demons have their chief seats close to me. And I it is who make manifest the apparition of each demon*. And he promised to bring to me in bonds all the unclean spirits. And I again glorified the God of heaven and earth, as I do always give thanks to him.

16

I then asked of the demon if there were females among them. And when he told me that there were, I said that I desired to see them. So Beelzeboul went off at high speed, and brought unto me *Onoskelis*, that had a very pretty shape, and the skin of a fair-hued woman; and she tossed her head.

17

And when she was come, I said to her: *Tell me who art thou?* But she said to me: *I am called Onoskelis, a spirit wrought ...* [shabtai/Saturn?], *lurking upon the earth. There is a golden cave where I lie. But I have a place that ever shifts. At one time I strangle men with a noose; at another, I creep up from the nature to the arms. But my most frequent dwelling-places are the precipices, caves, ravines. Oftentimes, however, do I consort with men in the semblance of a woman, and above all with those of a dark skin. For they share my star with me; since they it is who privily or openly worship my star, without knowing that they harm themselves, and but whet my appetite for further mischief. For they wish to provide money by means of memory (commemoration?), but I supply a little to those who worship me fairly*.

18

And I Solomon questioned her about her birth, and she replied: *I was born of a voice untimely, the so-called echo of a man's ordure dropped in a wood*.

19

And I said to her: *Under what star dost thou pass?* And she answered me: *Under the star of the full moon, for the reason that the moon travels over most things*. Then I said to her: *And what angel is it that frustrates thee?* And she said to me: *He that in thee* [or through thee] *is reigning*. And I thought that she mocked me, and bade a soldier strike her. But she cried aloud, and said: *I am* [subjected] *to thee, O king, by the wisdom of God given to thee, and by the angel Joel*.

20

So I commanded her to spin the hemp for the ropes used in the building of the house of God; and accordingly, when I had sealed and bound her, she was so overcome and brought to naught as to stand night and day spinning the hemp.

21

And I at once bade another demon to be led unto me; and instantly there approached me the demon Asmodeus, bound, and I asked him: *Who art thou?* But he shot on me a glance of anger and rage, and said: *And who art thou?*; And I said to him: *Thus punished as thou art, answerest thou me?* But he, with rage, said to me: *But how shall I answer thee, for thou art a son of man; whereas I was born an angel's seed by a daughter of man, so that no word of our heavenly kind addressed to the earth-born can be overweening. Wherefore also my star is bright in heaven, and men call it, some the Wain, and some the dragon's child. I keep near unto this star. So ask me not many things; for thy kingdom also after a little time is to be disrupted, and thy glory is but for a season. And short will be thy tyranny over us; and then we shall again have free range over mankind, so as that they shall revere us as if we were gods, not knowing, men that they are, the names of the angels set over us*.

22

And I Solomon, on hearing this, bound him more carefully, and ordered him to be flogged with thongs of ox-hide, and to tell me humbly what was his name and what his business. And he answered me thus: *I am called Asmodeus among mortals, and my business is to plot against the newly wedded, so that they may not know one another. And I sever them utterly by many calamities, and I waste away the beauty of virgin women, and estrange their hearts*.

23

And I said to him: *Is this thy only business?* And he answered me: *I transport men into fits of madness and desire, when they have wives of their own, so that they leave them, and go off by night and day to others that belong to other men; with the result that they commit sin, and fall into murderous deeds*.

24

And I adjured him by the name of the Lord Sabaôth, saying: *Fear God, Asmodeus, and tell me by what angel thou art frustrated*. But he said: *By Raphael, the archangel that stands before the throne of God. But the liver and gall of a fish put me to flight, when smoked over ashes of the tamarisk*. I again asked him, and said: *Hide not aught from me. For I am Solomon, son of David, King of Israel. Tell me the name of the fish which thou reverest* . And he answered: *It is the Glanos by name, and is found in the rivers of Assyria; wherefore it is that I roam about in those parts*.

25

And I said to him: *Hast thou nothing else about thee, Asmodeus?* And he answered: *The power of God knoweth, which hath bound me with the indissoluble bonds of yonder one's seal, that whatever I have told thee is true. I pray thee, King Solomon, condemn me not to* [go into] *water*. But I smiled, and said to him: *As the Lord God of my fathers liveth, I will lay iron on thee to wear. But thou shalt also make the clay for the entire construction of the Temple, treading it down with thy feet*. And I ordered them to give him ten waterjars to carry water in. And the demon groaned

terribly, and did the work I ordered him to do. And this I did, because that fierce demon Asmodeus knew even the future. And I Solomon glorified God, who gave wisdom to me Solomon his servant. And the liver of the fish and its gall I hung on the spike of a reed, and burned it over Asmodeus because of his being so strong, and his unbearable malice was thus frustrated.

26

And I summoned again to stand before me Beelzeboul, the prince of demons, and I sat him down on a raised seat of honour, and said to him: *Why art thou alone, prince of the demons?* And he said to me: *Because I alone am left of the angels of heaven that came down. For I was first angel in the first heaven being entitled Beelzeboul. And now I control all those who are bound in Tartarus. But I too have a child, and he haunts the Red Sea. And on any suitable occasion he comes up to me again, being subject to me; and reveals to me what he has done, and I support him.*

27

I Solomon said unto him: *Beelzeboul, what is thy employment?* And he answered me: *I destroy kings. I ally myself with foreign tyrants. And my own demons I set on to men, in order that the latter may believe in them and be lost. And the chosen servants of God, priests and faithful men, I excite unto desires for wicked sins, and evil heresies, and lawless deeds; and they obey me, and I bear them on to destruction. And I inspire men with envy, and* [desire for] *murder, and for wars and sodomy, and other evil things. And I will destroy the world.*

28

So I said to him: *Bring to me thy child, who is, as thou sayest, in the Red Sea*. But he said to me: *I will not bring him to thee. But there shall come to me another demon called Ephippas. Him will I bind, and he will bring him up from the deep unto me*. And I said to him: *How comes thy son to be in the depth of the sea, and what is his name?* And he answered me: *Ask me not, for thou canst not learn from me. However, he will come to thee by any command, and will tell thee openly*.

29

I said to him: *Tell me by what angel thou art frustrated*. And he answered: *By the holy and precious name of the Almighty God, called by the Hebrews by a row of numbers, of which the sum is 644, and among the Greeks it is Emmanuel. And if one of the Romans adjure me by the great name of the power Eleéth, I disappear at once*.

30

I Solomon was astounded when I heard this; and I ordered him to saw up Theban marbles. And when he began to saw the marbles, the other demons cried out with a loud voice, howling because of their king Beelzeboul.

31

But I Solomon questioned him, saying: *If thou wouldst gain a respite, discourse to me about the things in heaven*. And Beelzeboul said: *Hear, O king, if thou burn gum, and incense, and bulb of the sea, with nard and saffron, and light seven lamps in an earthquake, thou wilt firmly fix thy house. And if, being pure, thou light them at dawn in the sun alight, then wilt thou see the heavenly dragons, how they wind themselves along and drag the chariot of the sun*.

32

And I Solomon, having heard this, rebuked him, and said: *Silence for this present, and continue to saw the marbles as I commanded thee*. And I Solomon praised God, and commanded another demon to present himself to me. And one came before me who carried his face high up in the air, but the rest of the spirit curled away like a snail. And it broke through the few soldiers, and raised also a terrible dust on the ground, and carried it upwards; and then again hurled it back to frighten us, and asked what questions I could ask as a rule. And I stood up, and spat on the ground in that spot, and sealed with the ring of God. And forthwith the dustwind stopped. Then I asked him, saying: *Who art thou, O wind?* Then he once more shook up a dust, and answered me: *What wouldst thou have, King Solomon?* I answered him: *Tell me what thou art called, and I would fain ask thee a question. But so far I give thanks to God who has made me wise to answer their evil plots*.

33

But [the demon] answered me: *I am the spirit of the ashes (Tephras)*. And I said to him: *What is thy pursuit?* And he said: *I bring darkness on men, and set fire to fields; and I bring homesteads to naught. But most busy am I in summer. However, when I get an opportunity, I creep into corners of the wall, by night and day. For I am offspring of the great one, and nothing less*. Accordingly I said to him: *Under what star dost thou lie?* And he answered: *In the very tip of the moon's horn, when it is found in the south. There is my star. For I have been bidden to restrain the convulsions of the hemitertian fever; and this is why many men pray to the hemitertian fever, using these three names: Bultala, Thallal, Melchal. And I heal them*. And I said to him: *I am Solomon; when therefore thou wouldst do harm, by whose aid dost thou do it?* But he said to me: *By the angel's, by whom also the third day's fever is lulled to rest* . So I questioned him, and said: *And by what name?* And he answered: *That of the archangel Azael*. And I summoned the archangel Azael, and set a seal on the demon, and commanded him to seize great stones, and toss them up to the workmen on the higher parts of the Temple. And, being compelled, the demon began to do what he was bidden to do.

34

And I glorified God afresh who gave me this authority, and ordered another demon to come before me. And there came seven spirits, females, bound and woven together, fair in appearance and comely. And I Solomon, seeing them, questioned them and said: *Who are ye?* But they, with one accord, said with one voice: *We are of the thirty-three elements of the cosmic ruler of the darkness*.

And the first said: *I am Deception*. The second said: *I am Strife*. The third: *I am Klothod, which is battle*. The fourth: *I am Jealousy*. The fifth: *I am Power*. The sixth: *I am Error*. The seventh: *I am the worst of all, and our stars are in heaven. Seven stars humble in sheen, and all together. And we are called as it were goddesses. We change our place all and together, and together we live, sometimes in Lydia, sometimes in Olympus, sometimes in a great mountain*.

35

So I Solomon questioned them one by one, beginning with the first, and going down to the seventh. The first said: *I am Deception, I deceive and weave snares here and there. I whet and excite heresies. But I have an angel who frustrates me, Lamechalal*.

36

Likewise also the second said: *I am Strife, strife of strifes. I bring timbers, stones, hangers, my weapons on the spot. But I have an angel who frustrates me, Baruchiachel*.

37

Likewise also the third said: *I am called Klothod, which is Battle, and I cause the well-behaved to scatter and fall foul one of the other. And why do I say so much? I have an angel that frustrates me, Marmarath*.

38

Likewise also the fourth said: *I cause men to forget their sobriety and moderation. I part them and split them into parties; for Strife follows me hand in hand. I rend the husband from the sharer of his bed, and children from parents, and brothers from sisters. But why tell so much to my despite? I have an angel that frustrates me, the great Balthial*.

39

Likewise also the fifth said: *I am Power. By power I raise up tyrants and tear down kings. To all rebels I furnish power. I have an angel that frustrates me, Asteraôth*.

40

Likewise also the sixth said: *I am Error, O King Solomon. And I will make thee to err, as I have before made thee to err, when I caused thee to slay thy own brother. I will lead you into error, so as to pry into graves; and I teach them that dig, and I lead errant souls away from all piety, and many other evil traits are mine. But I have an angel that frustrates me, Uriel*.

41

Likewise also the seventh said: *I am the worst, and I make thee worse off than thou wast; because I will impose the bonds of Artemis. But the locust will set me free, for by means thereof is it fated that thou shalt achieve my desire ……. For if one were wise, he would not turn his steps toward me*.

42

So I Solomon, having heard and wondered, sealed them with my ring; and since they were so considerable, I bade them dig the foundations of the Temple of God. For the length of it was 250 cubits. And I bade them be industrious, and with one murmur of joint protest they began to perform the tasks enjoined.

43

But I Solomon glorified the Lord, and bade another demon come before me. And there was brought to me a demon having all the limbs of a man, but without a head. And I, seeing him, said to him: *Tell me, who art thou?* And he answered: *I am a demon*. So I said to him: *Which?* And he answered me: *I am called Envy. For I delight to devour heads, being desirous to secure for myself a head; but I do not eat enough, but am anxious to have such a head as thou hast*.

44

I Solomon, on hearing this, sealed him, stretching out my hand against his chest. Whereon the demon leapt up, and threw himself down, and gave a groan, saying: *Woe is me! where am I come to? O traitor Ornias, I cannot see!* So I said to him: *I am Solomon. Tell me then how thou dost manage to see*. And he answered me: *By means of my feelings*. I then, Solomon, having heard his voice come up to me, asked him how he managed to speak. And he answered me: *I, O King Solomon, am wholly voice, for I have inherited the voices of many men. For in the case of all men who are called dumb,*

I it is who smashed their heads, when they were children and had reached their eighth day. Then when a child is crying in the night, I become a spirit, and glide by means of his voice ... In the crossways also I have many services to render, and my encounter is fraught with harm. For I grasp in all instant a man's head, and with my hands, as with a sword, I cut it off, and put it on to myself. And in this way, by means of the fire which is in me, through my neck it is swallowed up. I it is that sends grave mutilations and incurable on men's feet, and inflict sores.

45

And I Solomon, on hearing this, said to him: *Tell me how thou dost discharge forth the fire? Out of what sources dost thou emit it?* And the spirit said to me: *From the Day-star. For here hath not yet been found that Elburion, to whom men offer prayers and kindle lights. And his name is invoked by the seven demons before me. And he cherishes them.*

46

But I said to him: *Tell me his name*. But he answered: *I cannot tell thee. For if I tell his name, I render myself incurable. But he will come in response to his name*. And on hearing this, I Solomon said to him: *Tell me then, by what angel thou art frustrated?* And he answered: *By the fiery flash of lightning*. And I bowed myself before the Lord God of Israel, and bade him remain in the keeping of Beelzeboul until Iax should come.

47

Then I ordered another demon to come before me, and there came into my presence a hound, having a very large shape, and it spoke with a loud voice, and said: *Hail, Lord, King Solomon!* And I Solomon was astounded. I said to it: *Who art thou, O hound?* And it answered: *I do indeed seem to thee to be a hound, but before thou wast, O King Solomon, I was a man that wrought many unholy deeds on earth. I was surpassingly learned in letters, and was so mighty that I could hold the stars of heaven back. And many divine works did I prepare. For I do harm to men who follow after our star, and turn them to ... And I seize the frenzied men by the larynx, and so destroy them.*

48

And I Solomon said to him: *What is thy name?* And he answered: *Staff* [Rabdos]. And I said to him: *What is thine employment? And what results canst thou achieve?* And he replied: *Give me thy man, and I will lead him away into a mountainous spot, and will show him a green stone tossed to and fro, with which thou mayest adorn the temple of the Lord God.*

49

And I Solomon, on hearing this, ordered my servant to set off with him, and to take the finger ring bearing the seal of God with him. And I said to him: *Whoever shall show thee the green stone, seal him with this finger-ring. And mark the spot with care, and bring me the demon hither*. And the demon showed him the green stone, and he sealed it, and brought the demon to me. And I Solomon decided to confine with my seal on my right hand the two, the headless demon, likewise the hound, that was so huge; he should be bound as well. And I bade the hound keep safe the fiery spirit so that lamps as it were might by day and night cast their light through its maw on the artisans at work.

50

And I Solomon took from the mine of that stone 200 shekels for the supports of the table of incense, which was similar in appearance. And I Solomon glorified the Lord God, and then closed round the

treasure of that stone. And I ordered afresh the demons to cut marble for the construction of the house of God. And I Solomon prayed to the Lord, and asked the hound, saying: *By what angel art thou frustrated?* And the demon replied: *By the great Brieus*.

51

And I praised the Lord God of heaven and earth, and bade another demon come forward to me; and there came before me one in the form of a lion roaring. And he stood and answered me saying: *O king, in the form which I have, I am a spirit quite incapable of being perceived. Upon all men who lie prostrate with sickness I leap, coming stealthily along; and I render the man weak, so that his habit of body is enfeebled. But I have also another glory, O king. I cast out demons, and I have legions under my control. And I am capable of being received in my dwelling-places, along with all the demons belonging to the legions under me*. But I Solomon, on hearing this, asked him: *What is thy name?* But he answered: *Lion-bearer, Rath in kind*. And I said to him: *How art thou to be frustrated along with thy legions? What angel is it that frustrates thee?* And he answered: *If I tell thee my name, I bind not myself alone, but also the legions of demons under me*.

52

So I said to him: *I adjure thee in the name of the God Sabaoth, to tell me by what name thou art frustrated along with thy host*. And the spirit answered me: *The 'great among men,' who is to suffer many things at the hands of men, whose name is the figure 644, which is Emmanuel; he it is who has bound us, and who will then come and plunge us from the steep under water. He is noised abroad in the three letters which bring him down*.

53

And I Solomon, on hearing this, glorified God, and condemned his legion to carry wood from the thicket. And I condemned the lion-shaped one himself to saw up the wood small with his teeth, for burning in the unquenchable furnace for the Temple of God.

54

And I worshipped the Lord God of Israel, and bade another demon come forward. And there came before me a dragon, three-headed, of fearful hue. And I questioned him: *Who art thou?* And he answered me: *I am a caltrop-like spirit, whose activity is in three lines. But I blind children in women's wombs, and twirl their ears round. And I make them deaf and mute. And I have again in my third head means of slipping in. And I smite men in the limbless part of the body, and cause them to fall down, and foam, and grind their teeth. But I have my own way of being frustrated, Jerusalem being signified in writing, unto the place called 'Of the Skull.' For there is fore-appointed the angel of the great counsel, and now he will openly dwell on the cross. He doth frustrate me, and to him am I subject*.

55

But in the place where thou sittest, O King Solomon, standeth a column in the air, of purple ... The demon called Ephippas hath brought [it] *up from the Red Sea, from inner Arabia. He it is that shall be shut up in a skin-bottle and brought before thee. But at the entrance of the Temple, which thou hast begun to build, O King Solomon, lies stored much gold, which dig thou up and carry off*. And I Solomon sent my servant, and found it to be as the demon told me. And I sealed him with my ring, and praised the Lord God.

56

So I said to him: *What art thou called?* And the demon said: *I am the crest of dragons*. And I bade him make bricks in the Temple. He had human hands.

57

And I adored the Lord God of Israel, and bade another demon present himself. And there came before me a spirit in woman's form, that had a head without any limbs, and her hair was dishevelled. And I said to her: *Who art thou?* But she answered: *nay, who art thou? And why dost thou want to hear concerning me? But, as thou wouldst learn, here I stand bound before thy face. Go then into thy royal storehouses and wash thy hands. Then sit down afresh before thy tribunal, and ask me questions; and thou shalt learn, O king, who I am.*

58

And I Solomon did as she enjoined me, and restrained myself because of the wisdom dwelling in me; in order that I might hear of her deeds, and reprehend them, and manifest them to men. And I sat down, and said to the demon: *What art thou?* And she said: *I am called among men Obizuth; and by night I sleep not, but go my rounds over all the world, and visit women in childbirth. And divining the hour I take my stand; and if I am lucky, I strangle the child. But if not, I retire to another place. For I cannot for a single night retire unsuccessful. For I am a fierce spirit, of myriad names and many shapes. And now hither, now thither I roam. And to westering parts I go my rounds. But as it now is, though thou hast sealed me round with the ring of God, thou hast done nothing. I am not standing before thee, and thou wilt not be able to command me. For I have no work other than the destruction of children, and the making their ears to be deaf, and the working of evil to their eyes, and the binding their mouths with a bond, and the ruin of their minds, and paining of their bodies.*

59

When I Solomon heard this, I marvelled at her appearance, for I beheld all her body to be in darkness. But her glance was altogether bright and greeny, and her hair was tossed wildly like a dragon's; and the whole of her limbs were invisible. And her voice was very clear as it came to me. And I cunningly said: *Tell me by what angel thou art frustrated, O evil spirit?* By she answered me: *By the angel of God called Afarôt, which is interpreted Raphael, by whom I am frustrated now and for all time. His name, if any man know it, and write the same on a woman in childbirth, then I shall not be able to enter her. Of this name the number is 640.*

And I Solomon having heard this, and having glorified the Lord, ordered her hair to be bound, and that she should be hung up in front of the Temple of God; that all the children of Israel, as they passed, might see it, and glorify the Lord God of Israel, who had given me this authority, with wisdom and power from God, by means of this signet.

60

And I again ordered another demon to come before me. And there came, rolling itself along, one in appearance like unto a dragon but having the face and hands of a man. And all its limbs, except the feet, were those of a dragon; and it had wings on its back. And when I beheld it, I was astonished and said: *Who art thou, demon, and what art thou called? And whence hast thou come? Tell me.*

61

And the spirit answered and said: *This is the first time I have stood before thee, O King Solomon. I*

am a spirit made into a god among men, but now brought to naught by the ring and wisdom vouchsafed to thee by God. Now I am the so-called winged dragon, and I chamber not with many women, but only with a few that are of fair shape, which possess the name of xuli, of this star. And I pair with them in the guise of a spirit winged in form, coitum habens per nates. And she on whom I have leapt goes heavy with child, and that which is born of her becomes eros. But since such offspring cannot be carried by men, the woman in question breaks wind. Such is my role. Suppose then only that I am satisfied, and all the other demons molested and disturbed by thee will speak the whole truth. But those composed of fire will cause to be burned up by fire the material of the logs which is to be collected by them for the building in the Temple.

62

And as the demon said this, I saw the spirit going forth from his mouth, and it consumed the wood of the frankincense-tree, and burned up all the logs which we had placed in the Temple of God. And I Solomon saw what the spirit had done, and I marvelled.

63

And, having glorified God, I asked the dragon-shaped demon, and said: *Tell me, by what angel art thou frustrated?* And he answered: *By the great angel which has its seat in the second heaven, which is called in Hebrew Bazazeth*. And I Solomon, having heard this, and having invoked his angel, condemned him to saw up marbles for the building of the Temple of God; and I praised God, and commanded another demon to come before me.

64

And there came before my face another spirit, as it were a woman in the form she had. But on her shoulders she had two other heads with hands. And I asked her, and said: *Tell me, who art thou?* And she said to me: *I am Enêpsigos, who also have a myriad names*. And I said her: *By what angel art thou frustrated?* But she said to me: *What seekest, what askest thou? I undergo changes, like the goddess I am called. And I change again, and pass into possession of another shape. And be not desirous therefore to know all that concerns me. But since thou art before me for this much, hearken. I have my abode in the moon, and for that reason I possess three forms. At times I am magically invoked by the wise as Kronos. At other times, in connexion with those who bring me down, I come down and appear in another shape. The measure of the element is inexplicable and indefinable, and not to be frustrated. I then, changing into these three forms, come down and become such as thou seest me; but I am frustrated by the angel Rathanael, who sits in the third heaven. This then is why I speak to thee. Yonder temple cannot contain me.*

65

I therefore Solomon prayed to my God, and I invoked the angel of whom Enépsigos spoke to me, and used my seal. And I sealed her with a triple chain, and (placed) beneath her the fastening of the chain. I used the seal of God, and the spirit prophesied to me, saying: *This is what thou, King Solomon, doest to us. But after a time thy kingdom shall be broken, and again in season this Temple shall be riven asunder; and all Jerusalem shall be undone by the King of the Persians and Medes and Chaldaeans. And the vessels of this Temple, which thou makest, shall be put to servile uses of the gods; and along with them all the jars, in which thou dost shut us up, shall be broken by the hands of men. And then we shall go forth in great power hither and thither, and be disseminated all over the world. And we shall lead astray the inhabited world for a long season, until the Son of God is*

stretched upon the cross. For never before doth arise a king like unto him, one frustrating us all, whose mother shall not have contact with man. Who else can receive such authority over spirits, except he, whom the first devil will seek to tempt, but will not prevail over? The number of his name is 644, which is Emmanuel.

Wherefore, O King Solomon, thy time is evil, and thy years short and evil, and to thy servant shall thy kingdom be given.

66

And I Solomon, having heard this, glorified God. And though I marvelled at the apology of the demons, I did not credit it until it came true. And I did not believe their words; but when they were realized, then I understood, and at my death I wrote this Testament to the children of Israel, and gave it to them, so that they might know the powers of the demons and their shapes, and the names of their angels, by which these angels are frustrated. And I glorified the Lord God of Israel, and commanded the spirits to be bound with bonds indissoluble.

67

And having praised God, I commanded another spirit to come before me; and there came before my face another demon, having in front the shape of a horse, but behind of a fish. And he had a mighty voice, and said to me: *O King Solomon, I am a fierce spirit of the sea, and I am greedy of gold and silver. I am such a spirit as rounds itself and comes over the expanses of the water of the sea, and I trip up the men who sail thereon. For I round myself into a wave, and transform myself, and then throw myself on ships and come right in on them. And that is my business, and my way of getting hold of money and men. For I take the men, and whirl them round with myself, and hurl the men out of the sea. For I am not covetous of men's bodies, but cast them up out of the sea so far. But since Beelzeboul, ruler of the spirits of air and of those under the earth, and lord of earthly ones, hath a joint kingship with us in respect of the deeds of each one of us, therefore I went up from the sea, to get a certain outlook in his company.*

68

But I also have another character and role. I metamorphose myself into waves, and come up from the sea. And I show myself to men, so that those on earth call me Kuno[s]paston, because I assume the human form. And my name is a true one. For by my passage up into men, I send forth a certain nausea. I came then to take counsel with the prince Beelzeboul; and he bound me and delivered me into thy hands. And I am here before thee because of this seal, and thou dost now torment me. Behold now, in two or three days the spirit that converseth with thee will fail, because I shall have no water.

69

And I said to him: *Tell me by what angel thou art frustrated*. And he answered: *By Iameth*. And I glorified God. I commanded the spirit to be thrown into a phial along with ten jugs of sea-water of two measures each. And I sealed them round above the marbles and asphalt and pitch in the mouth of the vessel. And having sealed it with my ring, I ordered it to be deposited in the Temple of God. And I ordered another spirit to come before me.

70

And there came before my face another enslaved spirit, having obscurely the form of a man, with

gleaming eyes, and bearing in his hand a blade. And I asked: *Who art thou?* But he answered: *I am a lascivious spirit, engendered of a giant man who died in the massacre in the time of the giants*. I said to him: *Tell me what thou art employed on upon earth, and where thou hast thy dwelling*.

71

And he said: *My dwelling is in fruitful places, but my procedure is this. I seat myself beside the men who pass along among the tombs, and in untimely season I assume the form of the dead; and if I catch any one, I at once destroy him with my sword. But if I cannot destroy him, I cause him to be possessed with a demon, and to devour his own flesh, and the hair to fall off his chin*. But I said to him: *Do thou then be in fear of the God of heaven and of earth, and tell me by what angel thou art frustrated*. And he answered: *He destroys me who is to become Saviour, a man whose number, if any one shall write it on his forehead, he will defeat me, and in fear I shall quickly retreat. And, indeed, if any one write this sign on him, I shall be in fear*. And I Solomon, on hearing this, and having glorified the Lord God, shut up this demon like the rest.

72

And I commanded another demon to come before me. And there came before my face thirty-six spirits, their heads shapeless like dogs, but in themselves they were human in form; with faces of asses, faces of oxen, and faces of birds. And I Solomon, on hearing and seeing them, wondered, and I asked them and said: *Who are you?* But they, of one accord with one voice, said: *We are the thirty-six elements, the world-rulers of this darkness. But, O King Solomon, thou wilt not wrong us nor imprison us, nor lay command on us; but since the Lord God has given thee authority over every spirit, in the air, and on the earth, and under the earth, therefore do we also present ourselves before thee like the other spirits, from ram and bull, from both twin and crab, lion and virgin, scales and scorpion, archer, goat-horned, water-pourer, and fish*.

73

Then I Solomon invoked the name of the Lord Sabaoth, and questioned each in turn as to what was its character. And I bade each one come forward and tell of its actions. Then the first one came forward, and said: *I am the first decanus of the zodiacal circle, and I am called the ram, and with me are these two*. So I put to them the question: *Who are ye called?* The first said: *I, O Lord, am called Ruax, and I cause the heads of men to be idle, and I pillage their brows. But let me only hear the words, 'Michael, imprison Ruax,' and at once I retreat*.

74

And the second said: *I am called Barsafael, and I cause those who are subject to my hour to feel the pain of migraine. If only I hear the words, 'Gabriel, imprison Barsafael,' at once I retreat*.

75

The third said: *I am called Arôtosael. I do harm to eyes, and grievously injure them. Only let me hear the words, 'Uriel, imprison Aratosael' (sic), at once I retreat ...*

76

The fifth said: *I am called Iudal, and I bring about a block in the ears and deafness of hearing. If I hear, 'Uruel Iudal,' I at once retreat*.

77

The sixth said: *I am called Sphendonaêl. I cause tumours of the parotid gland, and inflammations of the tonsils, and tetanic recurvation. If I hear, 'Sabrael, imprison Sphendonaêl,' at once I retreat*.

78

And the Seventh said: *I am called Sphandôr, and I weaken the strength of the shoulders, and cause them to tremble; and I paralyze the nerves of the hands, and I break and bruise the bones of the neck. And I, I suck out the marrow. But if I hear the words, 'Araêl, imprison Sphandôr,' I at once retreat*.

79

And the eighth said: *I am called Belbel. I distort the hearts and minds of men. If I hear the words, 'Araêl, imprison Belbel,' I at once retreat*.

80

And the ninth said: *I am called Kurtaêl. I send colics in the bowels. I induce pains. If I hear the words, 'Iaôth, imprison Kurtaêl,' I at once retreat*.

81

The tenth said: *I am called Metathiax. I cause the reins to ache. If I hear the words,'Adônaêl, imprison Metathiax,' I at once retreat*.

82

The eleventh said: *I am called Katanikotaêl. I create strife and wrongs in men's homes, and send on them hard temper. If any one would be at peace in his home, let him write on seven leaves of laurel the name of the angel that frustrates me, along with these names: Iae, Ieô, sons of Sabaôth, in the name of the great God let him shut up Katanikotaêl. Then let him wash the laurel-leaves in water, and sprinkle his house with the water, from within to the outside. And at once I retreat*.

83

The twelfth said: *I am called Saphathoraél, and I inspire partisanship in men, and delight in causing them to stumble. If any one will write on paper these names of angels, Iacô, Iealô, Iôelet, Sabaôth, Ithoth, Bae, and having folded it up, wear it round his neck or against his ear, I at once retreat and dissipate the drunken fit*.

84

The thirteenth said: *I am called Bobêl (sic), and I cause nervous illness by my assaults. If I hear the name of the great 'Adonaêl, imprison Both-othêl,' I at once retreat*.

85

The fourteenth said: *I am called Kumeatêl, and I inflict shivering fits and torpor. If only I hear the words: 'Zôrôêl, imprison Kumentaêl,' I at once retreat*.

86

The fifteenth said: *I am called Roêlêd. I cause cold and frost and pain in the stomach. Let me only hear the words: 'Iax, bide not, be not warmed, for Solomon is fairer than eleven fathers,' I at [once] retreat*.

87

The sixteenth said: *I am called Atrax. I inflict upon men fevers, irremediable and harmful. If you would imprison me, chop up coriander and smear it on the lips, reciting the following charm: 'The fever which is from dirt. I exorcise thee by the throne of the most high God, retreat from dirt and retreat from the creature fashioned by God.' And at once I retreat*.

88

The seventeenth said: *I am called Ieropaêl. On the stomach of men I sit, and cause convulsions in the bath and in the road; and wherever I be found, or find a man, I throw him down. But if any one will say to the afflicted into their ear these names, three times over, into the right ear: 'Iudarizê, Sabunê, Denôê,' I at once retreat*.

89

The eighteenth said: *I am called Buldumêch. I separate wife from husband and bring about a grudge between them. If any one write down the names of thy sires, Solomon, on paper and place it in the ante-chamber of his house, I retreat thence. And the legend written shall be as follows: 'The God of Abram, and the God of Isaac, and the God of Jacob commands thee – retire from this house in peace.' And I at once retire*.

90

The nineteenth said: *I am called naôth, and I take my seat on the knees of men. If any one write on paper: 'Phnunoboêol, depart nathath, and touch thou not the neck,' I at once retreat*.

91

The twentieth said: *I am called Marderô. I send on men incurable fever. If any one write on the leaf of a book: 'Sphênêr, Rafael, retire, drag me not about, flay me not,' and tie it round his neck, I at once retreat*.

92

The twenty-first said: *I am called Alath, and I cause coughing and hard-breathing in children. If any one write on paper: 'Rorêx, do thou pursue Alath,' and fasten it round his neck, I at once retire ...*

93

The twenty-third said: *I am called nefthada. I cause the reins to ache, and I bring about dysury. If any one write on a plate of tin the words: 'Iathôth, Uruêl, nephthada,' and fasten it round the loins, I at once retreat*.

94

The twenty-fourth said: *I am called Akton. I cause ribs and lumbic muscles to ache. If one engrave on copper material, taken from a ship which has missed its anchorage, this: 'Marmaraôth, Sabaôth, pursue Akton,' and fasten it round the loin, I at once retreat*.

95

The twenty-fifth said: *I am called Anatreth, and I send burnings and fevers into the entrails. But if I hear: 'Arara, Charara,' instantly do I retreat*.

96

The twenty-sixth said: *I am called Enenuth. I steal away men's minds, and change their hearts, and make a man toothless* [?]. *If one write: 'Allazoôl, pursue Enenuth,' and tie the paper round him, I at once retreat*.

97

The twenty-seventh said: *I am called Phêth. I make men consumptive and cause hemorrhagia. If one exorcise me in wine, sweet-smelling and unmixed by the eleventh aeon, and say: 'I exorcise thee by the eleventh aeon to stop, I demand, Phêth (Axiôphêth),' then give it to the patient to drink, and I at once retreat*.

98

The twenty-eighth said: *I am called Harpax, and I send sleeplessness on men. If one write 'Kokphnêdismos,' and bind it round the temples, I at once retire*.

99

The twenty-ninth said: *I am called Anostêr. I engender uterine mania and pains in the bladder. If one powder into pure oil three seeds of laurel and smear it on, saying: 'I exorcise thee, Anostêr. Stop by Marmaraô,' at once I retreat*.

100

The thirtieth said: *I am called Alleborith. If in eating fish one has swallowed a bone, then he must take a bone from the fish and cough, and at once I retreat*.

101

The thirty-first said: *I am called Hephesimireth, and cause lingering disease. If you throw salt, rubbed in the hand, into oil and smear it on the patient, saying: 'Seraphim, Cherubim, help me!' I at once retire*.

102

The thirty-second said: *I am called Ichthion. I paralyze muscles and contuse them. If I hear 'Adonaêth, help!' I at once retire*.

103

The thirty-third said: *I am called Agchoniôn. I lie among swaddling-clothes and in the precipice. And if any one write on fig-leaves 'Lycurgos,' taking away one letter at a time, and write it, reversing the letters, I retire at once. 'Lycurgos, ycurgos, kurgos, yrgos, gos, os.'*

104

The thirty-fourth said: *I am called Autothith. I cause grudges and fighting. Therefore I am frustrated by Alpha and Omega, if written down*.

105

The thirty-fifth said: *I am called Phthenoth. I cast evil eye on every man. Therefore, the eye much suffering, if it be drawn, frustrates me*.

106

The thirty-sixth said: *I am called Bianakith. I have a grudge against the body. I lay waste houses, I cause flesh to decay, and all else that is similar. If a man write on the front-door of his house:*

'Mêltô, Ardu, Anaath,' I flee from that place.

107

And I Solomon, when I heard this, glorified the God of heaven and earth. And I commanded them to fetch water in the Temple of God. And I furthermore prayed to the Lord God to cause the demons without, that hamper humanity, to be bound and made to approach the Temple of God. Some of these demons I condemned to do the heavy work of the construction of the Temple of God. Others I shut up in prisons. Others I ordered to wrestle with fire in (the making of) gold and silver, sitting down by lead and spoon. And to make ready places for the other demons in which they should be confined.

108

And I Solomon had much quiet in all the earth, and spent my life in profound peace, honoured by all men and by all under heaven. And I built the entire Temple of the Lord God. And my kingdom was prosperous, and my army was with me. And for the rest the city of Jerusalem had repose, rejoicing and delighted. And all the kings of the earth came to me from the ends of the earth to behold the Temple which I builded to the Lord God. And having heard of the wisdom given to me, they did homage to me in the Temple, bringing gold and silver and precious stones, many and divers, and bronze, and iron, and lead, and cedar logs. And woods that decay not they brought me, for the equipment of the Temple of God.

109

And among them also the queen of the South, being a witch, came in great concern and bowed low before me to the earth. And having heard my wisdom, she glorified the God of Israel, and she made formal trial of all my wisdom, of all love in which I instructed her, according to the wisdom imparted to me. And all the sons of Israel glorified God.

110

And behold, in those days one of the workmen, of ripe old age, threw himself down before me, and said: *King Solomon, pity me, because I am old*. So I bade him stand up, and said: *Tell me, old man, all you will*. And he answered: *I beseech you king, I have an only-born son, and he insults and beats me openly, and plucks out the hair of my head, and threatens me with a painful death. Therefore I beseech you avenge me*.

111

And I Solomon, on hearing this, felt compunction as I looked at his old age; and I bade the child be brought to me. And when he was brought I questioned him whether it were true. And the youth said: *I was not so filled with madness as to strike my father with my hand. Be kind to me, O king. For I have not dared to commit such impiety, poor wretch that I am*. But I Solomon on hearing this from the youth, exhorted the old man to reflect on the matter, and accept his son's apology. However, he would not, but said he would rather let him die. And as the old man would not yield, I was about to pronounce sentence on the youth, when I saw Ornias the demon laughing. I was very angry at the demon's laughing in my presence; and I ordered my men to remove the other parties, and bring forward Ornias before my tribunal. And when he was brought before me, I said to him: *Accursed one, why didst thou look at me and laugh?* And the demon answered: *Prithee, king, it was not because of thee I laughed, but because of this ill-starred old man and the wretched youth, his son. For after three days his son will die untimely; and lo, the old man desires to foully make away with him*.

112

But I Solomon, having heard this, said to the demon: *Is that true that thou speakest?* And he answered: *It is true; O king*. And I, on hearing that, bade them remove the demon, and that they should again bring before me the old man with his son. I bade them make friends with one another again, and I supplied them with food. And then I told the old man after three days to bring his son again to me here; *and*, said I, *I will attend to him*. And they saluted me, and went their way.

113

And when they were gone I ordered Ornias to be brought forward, and said to him: *Tell me how you know this;* and he answered: *We demons ascend into the firmament of heaven, and fly about among the stars. And we hear the sentences which go forth upon the souls of men, and forthwith we come, and whether by force of influence, or by fire, or by sword, or by some accident, we veil our act of destruction; and if a man does not die by some untimely disaster or by violence, then we demons transform ourselves in such a way as to appear to men and be worshipped in our human nature*.

114

I therefore, having heard this, glorified the Lord God, and again I questioned the demon, saying: *Tell me how ye can ascend into heaven, being demons, and amidst the stars and holy angels intermingle*.

And he answered: *Just as things are fulfilled in heaven, so also on earth (are fulfilled) the types of all of them. For there are principalities, authorities, world-rulers, and we demons fly about in the air; and we hear the voices of the heavenly beings, and survey all the powers. And as having no ground (basis) on which to alight and rest, we lose strength and fall off like leaves from trees. And men seeing us imagine that the stars are falling from heaven. But it is not really so, O king; but we fall because of our weakness, and because we have nowhere anything to lay hold of; and so we fall down like lightnings in the depth of night and suddenly. And we set cities in flames and fire the fields. For the stars have firm foundations in the heavens like the sun and the moon*.

115

And I Solomon, having heard this, ordered the demon to be guarded for five days. And after the five days I recalled the old man, and was about to question him. But he came to me in grief and with black face. And I said to him: *Tell me, old man, where is thy son? And what means this garb?* And he answered: *Lo, I am become childless, and sit by my son's grave in despair. For it is already two days that he is dead*. But I Solomon, on hearing that, and knowing that the demon Ornias had told me the truth, glorified the God of Israel.

116

And the queen of the South saw all this, and marvelled, glorifying the God of Israel; and she beheld the Temple of the Lord being builded. And she gave a siklos of gold and one hundred myriads of silver and choice bronze, and she went into the Temple. And (she beheld) the altar of incense and the brazen supports of this altar, and the gems of the lamps flashing forth of different colours, and of the lamp-stand of stone, and of emerald, and hyacinth, and sapphire; and she beheld the vessels of gold, and silver, and bronze, and wood, and the folds of skins dyed red with madder. And she saw the bases of the pillars of the Temple of the Lord. All were of one gold … apart from the demons whom I condemned to labour. And there was peace in the circle of my kingdom and over all the earth.

117

And it came to pass, which I was in my kingdom, the King of the Arabians, Adares, sent me a letter, and the writing of the letter was written as follows:

> To King Solomon, all hail! Lo, we have heard, and it hath been heard unto all the ends of the earth, concerning the wisdom vouchsafed in thee, and that thou art a man merciful from the Lord. And understanding hath been granted thee over all the spirits of the air, and on earth, and under the earth. Now, forasmuch as there is present in the land of Arabia a spirit of the following kind: at early dawn there begins to blow a certain wind until the third hour. And its blast is harsh and terrible, and it slays man and beast. And no spirit can live upon earth against this demon. I pray thee then, forasmuch as the spirit is a wind, contrive something according to the wisdom given in thee by the Lord thy God, and deign to send a man able to capture it. And behold, King Solomon, I and my people and all my land will serve thee unto death. And all Arabia shall be at peace with thee, if thou wilt perform this act of righteousness for us. Wherefore we pray thee, contemn not our humble prayer, and suffer not to be utterly brought to naught the eparchy subordinated to thy authority. Because we are suppliants, both I and my people and all my land. Farewell to my Lord. All health!

118

And I Solomon read this epistle; and I folded it up and gave it to my people, and said to them: *After seven days shalt thou remind me of this epistle. And Jerusalem was built, and the Temple was being completed. And there was a stone, the end stone of the corner lying there, great, chosen out, one which I desired to lay in the head of the corner of the completion of the Temple. And all the workmen, and all the demons helping them, came to the same place to bring up the stone and lay it on the pinnacle of the holy Temple, and were not strong enough to stir it, and lay it upon the corner allotted to it. For that stone was exceedingly great and useful for the corner of the Temple*.

119

And after seven days, being reminded of the epistle of Adares, King of Arabia, I called my servant and said to him: *Order thy camel and take for thyself a leather flask, and take also this seal. And go away into Arabia to the place in which the evil spirit blows; and there take the flask, and the signet-ring in front of the mouth of the flask, and (hold them) towards the blast of the spirit. And when the flask is blown out, thou wilt understand that the demon is (in it). Then hastily tie up the mouth of the flask, and seal it securely with the seal-ring, and lay it carefully on the camel and bring it me hither. And if on the way it offer thee gold or silver or treasure in return for letting it go, see that thou be not persuaded. But arrange without using oath to release it. And then if it point out to the places where are gold or silver, mark the places and seal them with this seal. And bring the demon to me. And now depart, and fare thee well*.

120

Then the youth did as was bidden him. And he ordered his camel, and laid on it a flask, and set off into Arabia. And the men of that region would not believe that he would be able to catch the evil spirit. And when it was dawn, the servant stood before the spirit's blast, and laid the flask on the ground, and the finger-ring on the mouth of the flask. And the demon blew through the middle of the fingerring into the mouth of the flask, and going in blew out the flask. But the man promptly stood up to it and drew tight with his hand the mouth of the flask, in the name of the Lord God of Sabaôth. And

the demon remained within the flask. And after that the youth remained in that land three days to make trial. And the spirit no longer blew against that city. And all the Arabs knew that he had safely shut in the spirit.

121

Then the youth fastened the flask on the camel, and the Arabs sent him forth on his way with much honour and precious gifts, praising and magnifying the God of Israel. But the youth brought in the bag and laid it in the middle of the Temple. And on the next day, I King Solomon, went into the Temple of God and sat in deep distress about the stone of the end of the corner. And when I entered the Temple, the flask stood up and walked around some seven steps and then fell on its mouth and did homage to me. And I marvelled that even along with the bottle the demon still had power and could walk about; and I commanded it to stand up. And the flask stood up, and stood on its feet all blown out. And I questioned him, saying: *Tell me, who art thou?* And the spirit within said: *I am the demon called Ephippas, that is in Arabia*. And I said to him: *Is this thy name?* And he answered: *Yes; wheresoever I will, I alight and set fire and do to death*.

122

And I said to him: *By what angel art thou frustrated?* And he answered: *By the only-ruling God, that hath authority over me even to be heard. He that is to be born of a virgin and crucified by the Jews on a cross. Whom the angels and archangels worship. He doth frustrate me, and enfeeble me of my great strength, which has been given me by my father the devil*. And I said to him: *What canst thou do?* And he answered: *I am able to remove mountains, to overthrow the oaths of kings. I wither trees and make their leaves to fall off*. And I said to him: *Canst thou raise this stone, and lay it for the beginning of this corner which exists in the fair plan of the Temple?* And he said: *not only raise this, O king; but also, with the help of the demon who presides over the Red Sea, I will bring up the pillar of air, and will stand it where thou wilt in Jerusalem*.

123

Saying this, I laid stress on him, and the flask became as if depleted of air. And I placed it under the stone, and (the spirit) girded himself up, and lifted it up top of the flask. And the flask went up the steps, carrying the stone, and laid it down at the end of the entrance of the Temple. And I Solomon, beholding the stone raised aloft and placed on a foundation, said: *Truly the Scripture is fulfilled, which says: 'The stone which the builders rejected on trial, that same is become the head of the corner.' For this it is not mine to grant, but God's, that the demon should be strong enough to lift up so great a stone and deposit it in the place I wished*.

124

And Ephippas led the demon of the Red Sea with the column. And they both took the column and raised it aloft from the earth. And I outwitted these two spirits, so that they could not shake the entire earth in a moment of time. And then I sealed round with my ring on this side and that, and said: *Watch*. And the spirits have remained upholding it until this day, for proof of the wisdom vouchsafed to me. And there the pillar was hanging of enormous size, in mid air, supported by the winds. And thus the spirits appeared underneath, like air, supporting it. And if one looks fixedly, the pillar is a little oblique, being supported by the spirits; and it is so to day.

125

And I Solomon questioned the other spirit which came up with the pillar from the depth of the Red Sea. And I said to him: *Who art thou, and what calls thee? And what is thy business? For I hear many things about thee*. And the demon answered: *I, O King Solomon, am called Abezithibod. I am a descendant of the archangel. Once as I sat in the first heaven, of which the name is Ameleouth – I then am a fierce spirit and winged, and with a single wing, plotting against every spirit under heaven. I was present when Moses went in before Pharaoh, king of Egypt, and I hardened his heart. I am he whom Iannes and Iambres invoked homing* [?] *with Moses in Egypt. I am he who fought against Moses with wonders with signs*.

126

I said therefore to him: *How wast thou found in the Red Sea?* And he answered: *In the exodus of the sons of Israel I hardened the heart of Pharaoh. And I excited his heart and that of his ministers. And I caused them to pursue after the children of Israel. And Pharaoh followed with (me) and all the Egyptians. Then I was present there, and we followed together. And we all came up upon the Red Sea. And it came to pass when the children of Israel had crossed over, the water returned and hid all the host of the Egyptians and all their might. And I remained in the sea, being kept under this pillar. But when Ephippas came, being sent by thee, shut up in the vessel of a flask, he fetched me up to thee*.

127

I, therefore, Solomon, having heard this, glorified God and adjured the demons not to disobey me, but to remain supporting the pillar. And they both sware, saying: *The Lord thy God liveth, we will not let go this pillar until the world's end. But on whatever day this stone fall, then shall be the end of the world*.

128

And I Solomon glorified God, and adorned the Temple of the Lord with all fair-seeming. And I was glad in spirit in my kingdom, and there was peace in my days. And I took wives of my own from every land, who were numberless. And I marched against the Jebusaeans, and there I saw a Jebusaean, daughter of a man: and fell violently in love with her, and desired to take her to wife along with my other wives. And I said to their priests: *Give me the Sonmanites (i.e. Shunammite) to wife*. But the priests of Moloch said to me: *If thou lovest this maiden, go in and worship our gods, the great god Raphan and the god called Moloch*. I therefore was in fear of the glory of God, and did not follow to worship. And I said to them: *I will not worship a strange god. What is this proposal, that ye compel me to do so much?* But they said: *... by our fathers*.

129

And when I answered that I would on no account worship strange gods, they told the maiden not to sleep with me until I complied and sacrificed to the gods. I then was moved, but crafty Eros brought and laid by her for me five grasshoppers, saying: *Take these grasshoppers, and crush them together in the name of the god Moloch; and then will I sleep with you*. And this I actually did. And at once the Spirit of God departed from me, and I became weak as well as foolish in my words. And after that I was obliged by her to build a temple of idols to Baal, and to Rapha, and to Moloch, and to the other idols.

130

I then, wretch that I am, followed her advice, and the glory of God quite departed from me; and my spirit was darkened, and I became the sport of idols and demons. Wherefore I wrote out this Testament, that ye who get possession of it may pity, and attend to the last things, and not to the first. So that ye may find grace for ever and ever. Amen.

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